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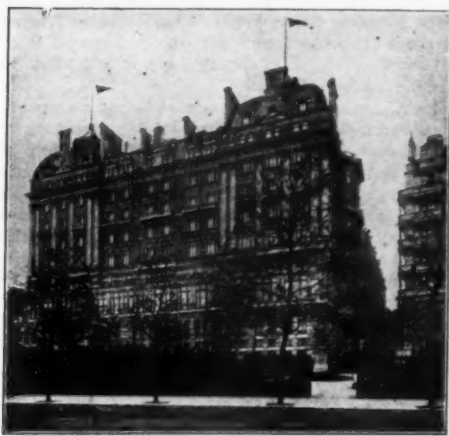
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HOTEL CECIL, LONDON.

April 11, 1902.

THE programs for the London Musical Festival, at the Queen's Hall, on the 28th of this month, are, it must be confessed, something of a disappointment. A series of six orchestral concerts, such as these, affords a grand opportunity for introducing novelties. Good audiences are practically assured; the names of the conductors alone are sufficient for that, and there can hardly be any room for the old excuse that novel programs do not pay. Novelty, nevertheless, is at most of the concerts conspicuous by its absence. The seven symphonies which are being played are all classics, but they are all perfectly familiar and have been played by Mr. Wood—some of them several times—within the last year. On Monday Mr. Wood conducts the dear old "Symphonie Pathétique"; on Tuesday Ysaye gives Beethoven's C minor Symphony; on Wednesday Nikisch is the conductor and the Symphony is Tchaikowsky's in E minor; on Thursday and Friday Weingartner takes the baton and plays Brahms' Symphony in D on the first day and Schubert's "Unfinished" and Beethoven's "Eroica" symphonies on the second. On the Saturday Saint-Saëns and Mr. Wood take it in turns to conduct, and the principal work will be Tchaikowsky's Symphony in F minor.

The symphonies, it will be seen, are entirely familiar and the concertos are almost equally so. On Monday Ysaye plays the Beethoven Concerto; on Wednesday Mark Hambourg gives the familiar Piano Concerto of Tchaikowsky in B flat minor, and on Thursday Busoni plays the "Emperor." Hugo Becker is the only soloist who strikes out on original lines, playing Haydn's Violoncello Concerto on Tuesday and that by Dvorák on Thursday, both of them quite unfamiliar works here. But the real novelties are very few and far between. Weingartner introduces a symphonic poem of his own, "King Lear"; Saint-Saëns plays his entr'acte, "Phryne," and Mr. Wood includes in his first program a concert arrangement of Perry Pitt's music to "Paolo and Francesca," which is, of course, new only so far as the concert room is concerned.

The measure of novelties is exceedingly short, and at an interesting series of concerts such as these we had a right to expect less hackneyed programs. Mr. Wood has lately shown some enthusiasm for Richard Strauss, yet the greatest of living composers is only represented by his "Don Juan," which was played here only a few weeks ago. It would have been a magnificent opportunity for introducing "Heldenleben," a work which we have never yet had an opportunity of hearing in England. We do not get enough of Strauss' music, and I should not like to say when "Also Sprach Zarathustra," "Till Eulenspiegel," or any of the other symphonic poems by which Strauss has made his name world famous, were played here last. Mr. Wood is not usually lacking in enterprise, but in this instance he has been found wanting. The programs of his Festival Concerts might quite well represent six of his ordinary Saturday Symphony Concerts all played in one week.

The London season is now on the point of beginning, and the young professional is emerging from the chrysalis state and is beginning to think of spreading his wings for his trial flutter. It is said that coronation year is to be unusually prolific in minor concerts, and the fact is enough to make the music critic's hair turn gray. The small concert givers display a lack of enterprise which is peculiar to themselves. To judge by their programs one would imagine that the world contained forty good songs

and about half as many piano pieces; that Wieniawski and Viextemps were the only two composers who ever wrote for the violin and that Davidoff and Popper stood in the same unique position with regard to the violoncello. Schubert wrote over six hundred songs, most of them beautiful, yet one rarely hears more than half a dozen of them sung; Clara Schumann's edition of her husband's songs extends to four volumes, from which, apparently, most vocalists choose "Widmung," "The Two Grenadiers," and one or two of the "Dichterliebe," as the only songs worth singing. Brahms wrote a great number of very beautiful songs; the familiar "Ständchen" and "Sapphische Ode" put in an appearance in nine out of ten concerts given by musicians with any pretense to classical tastes, but where are the rest? It is the same with the pianists. The Liszt rhapsodies and disarrangements of Bach's organ fugues, two or three Beethoven sonatas and some half dozen Chopin pieces seem to form the repertory of every pianist in the United Kingdom, and wherever one turns one meets with the same program. I have frequently heard one of the Chopin scherzi three times in a single day.

I have no objection to the small artists in themselves; they must make a living somehow and many of them have a passable amount of talent, but I do object to the monotony of their programs. If they would only take the trouble to quit the grooves in which they are at present located they could really serve a useful purpose. Such a concert, for instance, as that given by Arthur Deane, at Steinway Hall on Friday afternoon, can be of no possible use to anybody. Mr. Deane himself has a fine baritone voice of considerable power, though he has a vibrato which could almost be smoothed down with a plane, but except for two very familiar operatic extracts he hardly sang a song that any one can possibly want to hear.

Miss May Joseph, who gave a concert at the same hall on Thursday evening, redeemed her program by heading it with Smetana's very fine piano trio in G minor. It is difficult to understand the neglect with which this trio is treated. So far as London is concerned, Smetana is only known as the composer of the "Lustspiel" Overture. Yet the G minor trio is quite as fine and as beautiful as the overture and deserves more attention than half the trios which are constantly being played at chamber concerts. Miss May Joseph, who is a pianist with a firm touch and considerable artistic power, was joined by Henry Such and W. H. Squire in an excellent performance.

A concert of a very different type was given at St. James' Hall, by Michel de Sicard, the Russian violinist. M. de Sicard is obviously a player of the first order. He has a fine technique, his tone is rich and full, and he is a splendid artist. He was quite at his best in César Franck's splendid piano and violin Sonata, and in it he proved himself to be as brilliant a player of classical music as he is of that which calls for mere virtuosity.

The only other really interesting concert of the week was that given by Mlle. Sandra Droucker, a compatriot of M. de Sicard, at the Bechstein Hall, on Friday afternoon. Mlle. Droucker is a very brilliant pianist with plenty of brains. She has, it is true, her limitations, and in Beethoven's great Sonata in E, op 109, the sentiment was seldom much more than skin deep. There cannot, however, be half a dozen lady pianists in the world who could do justice to this tremendous sonata. It is so essentially virile in character that it needs a man's fingers and a man's grip, and though Mlle. Droucker struggled bravely with it she was not at her best. A portion of Handel's Suite in D minor, Brahms' B minor Rhapsody, and Schumann's Novelette in F sharp minor she played really beautifully.

Other concerts have been given by C. Hayden Coffin on Monday night at the Steinway Hall, and by Miss Gwen Lewis, on Thursday, at the Bechstein Hall.

That rare avis a new English opera, is to be produced at Covent Garden this season. The composer is Herbert Bunting, a very clever musician, who has studied with Massenet. At present nothing has leaked out except that it is founded on a story from Anthony Hope's book, "The Heart of Princess Osra," and that it is to be sung, for some reason or other, in French. Details concerning the score are still wanting.

London Notes.

At a reception given on Thursday evening by the American Ambassador and Mrs. Choate in honor of Mr. and Mrs. George Vanderbilt, the music was supplied by

that very youthful pianist, Miss Alma Stencel. Pieces by Schumann, Chopin, and Liszt were much applauded by a numerous and fashionable company. Lady de Grey and Mr. Vanderbilt being particularly enthusiastic. Miss Stencel is likely to be heard in many fashionable salons during the forthcoming season.

M. Renaud, the leading baritone of the Paris Opéra, and the creator of Wolfram at that theatre, who is considered by many good judges to be the best exponent of the part that has yet appeared, will sing it at Covent Garden in German at the beginning of the season. M. Renaud has already appeared in the part in London with great success, but he then sang it in French. He will also appear in "Rigoletto," the opera chosen by Mme. Melba for her debut this season. Signor Caruso, the new Italian tenor, of whom great things are expected, will also make his first appearance in this opera.

Among other additions to the company at Covent Garden may be mentioned Herr Helm, the principal tenor of the Stadt Theatre, Mainz, and Fräulein Metzger, the leading contralto of Cologne. Miss Garden, the young American soprano, who has been very successful at the Paris Opéra Comique in "Louise" and "Manon," has been engaged to create the principal part in the only novelty of the season, Mr. Herbert Bunting's "Princess Osra."

Herr Pennarini (Hamburg), Herr Helm, Signor Caruso, and M. Mareschal make up a pretty strong team of new tenors, while the ladies who will appear at Covent Garden for the first time also include Fr. Doenjis, of Leipzig and Munich; Fr. Kratz (the wife of Herr Lohse), Mme. Norelli (Stockholm), Fr. Framstadt (Munich), and Mlle. Pacini, the principal light soprano of Madrid, Lisbon, and Buenos Ayres.

SEVERN VIOLIN RECITAL.

EDMUND SEVERN gave a violin recital at his studio, 131 West Fifty-sixth street, last Wednesday evening. He was assisted in an interesting program by his accomplished wife and Mrs. Jessie Graham, soprano. With Mrs. Severn at the piano, Mr. Severn performed the Grieg Sonata in G minor, the Wieniawski "Legende," and two of his own compositions, a Serenade and a Mazourka. Mrs. Graham sang two of Mr. Severn's songs, "Bring Me a Rose" and "Teddy." The words of the last one were written by Miss Annie Thibault, a violin pupil of Mr. Severn. Both the words and music are pleasing, and the other song, too, was worth hearing. Mrs. Graham sang charmingly. As a piano solo Mrs. Severn played a brilliant Tarantella by Kargaro. Among the guests who enjoyed Mr. Severn's musicianly playing were Mrs. Borden-Carter, Mrs. Rollie Borden-Low, Miss Virginia Bailey, Miss Laura Sedgwick Collins, Mrs. Grace Russell-Smith, Mrs. Edna Little-Houck, Mr. and Mrs. Harry Ranger, Professor and Mrs. Osborne, and Professor and Mrs. Thomas, of the New York University; Mr. and Mrs. Stephen Gage and Mrs. Tibbets.

To-morrow (Thursday) the vocal pupils of Mrs. Edmund Severn will give a recital, assisted by their teacher.

Richard Ridgely.

RICHARD RIDGELY, a baritone of considerable promise, gave a song recital at the Baldwin Studios, Carnegie Hall, last Tuesday evening. Mr. Ridgely was assisted by Mrs. Rollie Borden-Low, the soprano, and Miss Virginia Bailie, the pianist. Albert George Crawford was the accompanist.

Mr. Ridgely has a low baritone of agreeable quality, and he displays considerable musical temperament in his singing.

Mrs. Low sang Massenet's "Pleurez mes yeux" with much expression. Her voice, which is pure and limpid, has evidently been trained by the best masters. Miss Bailie showed a thorough acquaintance with her compositions. Her tone is delightfully clear and crisp, and her rhythm and accentuation are noticeably good.

Mr. Crawford's accompaniments were skillfully played.

The program was as follows:

My Song Is of the Sturdy North.....	German
My Heart and Lute.....	Kjerulf
It Was In Fair Spring Weather.....	von Fielitz
Am Strande.....	von Fielitz
Bon jour, Suzon.....	Denza
Mr. Ridgely.	
Cracovienne.....	Paderewski
Intermezzo.....	Brahms
Capriccio.....	Moszkowski
Miss Bailie.	
Air of the Hermit.....	Bemberg
Es hat die rose sich beklagt.....	Franz
Plaisir d'Amour.....	Martini
Ich grolle nicht.....	Schumann
Mr. Ridgely.	
Pleurez mes yeux.....	Massenet
Mrs. Borden-Low.	
To Love, To Suffer.....	Tirindelli
Gondolier's Love Song.....	Meyer-Helmund
Drink To Me Only.....	Old English
My Love Nell.....	Old Irish

MUSICAL CLUBS.

A recital was given at Saratoga, N. Y., by the pupils of Miss Blackmer on the 19th.

The pupils of Miss Clyde Capwell gave a musicale on the 17th at Binghamton, N. Y.

Vernon Hughes and a number of his pupils gave a recital at Tuckahoe, N. Y., last week.

The eighth annual musical given by the Crescendo was held recently in the studio of C. M. Dietrich, Newburg, N. Y.

The fourth musicale of the Woman's Fortnightly Club has just been given at the home of Mrs. Douglas Matthews, Palatka, Fla.

The series of artist recitals of the Toledo Conservatory of Music was brought to a close April 17, when a piano recital was given by Oliver Willard Pierce.

Prof. Henri Appy has engaged Miss Eugenia Getner, contralto, of St. Louis, to sing at the next concert of the Wichita Symphony Orchestra, to be given on May 6.

Arrangements have been made by the Milwaukee Musical Society for a trip to Oshkosh and Appleton, Wis., where concerts will be given Saturday and Sunday evenings, June 7 and 8.

The Musical Club met at the home of Mrs. R. A. Guthrie, Macon, Mo., recently. A number of guests were present, among them being the Misses Harnett, of Chicago, Ill. After the program the club adjourned, not to meet again until October.

The Association Chorus of Xenia, Ohio, gave its first annual spring festival concert last week. The soloists were Miss Clara Turpin, of Greenville; LeRoy Tebbs Barry Kumler, Prof. L. E. Drake, Miss Day and Miss Kyle, F. E. McGrevey is the director of the chorus.

The pupils of Miss Lora Mullen recently gave a recital at her home, Middletown, N. Y. The following took part in the recital: Wallace LeFever, Miss Mullen, Bertha Knapp, Katie Scully, Margaret Doran, Victoria Budwig,

Mary Fitzgerald, Miss Cooney, Mrs. F. Ward Ostrom, Katherine Gedney, Neva Bowers, Lillian Dickerson, Flora VanSchaick, Rose McCourt, May Smith, Raymond Cunningham, Maud Ellis and Bertha Ayers.

The works of Missouri composers was the study at a recent meeting of the Woman's Morning Music Club, and among the most interesting selections given were those of the two composers, Walter McElroy and W. L. Calhoun.

The Monday Evening Musical Club met April 7 at the residence of Prof. William Emery, Clarksville, Tenn. The male quartet that took part is composed of the following: S. M. Viser, Prof. T. O. Deaderick, Horace Michel, G. B. Wilson. Prof. William Emery accompanied.

Albert Stanley, professor of music in the University of Michigan, at Ann Arbor, will have charge of the musical interests of a special music and art tour through Europe during the coming summer. Besides visiting Paris, Florence, Rome, Munich and other cities, the party will be in Bayreuth during a week of the festival.

"Floriana," Arthur Whiting's song cycle, was given April 18 at Saginaw, Mich. The program was miscellaneous in the first part. Following a few minutes' intermission, the "Floriana" was given by the quartet, composed of Miss Alice E. Koehler, soprano; John Prindle Scott, tenor; Mrs. W. J. Benn, contralto, and W. J. Benn, baritone.

A morning recital of the Mozart Club was held at Dayton, Ohio, April 17. Mrs. James W. Cox was chairman, with Miss Mary Naber as alternate. A miscellaneous program was given by: Voice—Mrs. Ed. L. Eidemiller, Miss Helen Finke, Miss Justine C. Zuebel, Mrs. Daniel D. Bickham, Mrs. William M. Hunter; piano—Mrs. Fred M. Funkhouser, Miss Margaret King, Mrs. William Plattfaut, Mrs. Ida Eytinger; flute—Cora Shanor Fix.

The Topeka, Kan., Choral Union has come to the conclusion that it will engage the Chicago Symphony Orchestra for its musical festival, and has changed the dates for that event from May 28 and 29 to June 3 and 4.

The Beethoven Club, of Duluth, Minn., gave the last chamber concert of the season on April 16. The club is composed of Fred G. Bradbury, violin; Mrs. Marie Geist-Erd, 'cello, and Gerard Tanning, piano. They were assisted by Theodore L. Lammers, baritone.

"The Little Folks Musicales" gave a concert at the residence of Mrs. B. A. Capehart, Raleigh, N. C. Those who took part were Annie McKimmon, Elizabeth Johnson, Margaret Rogers, Maude Eberhardt, Marion Baker,

Sallie Gatling, Daisy Watts, Clifton Beckwith, Fannie Hines Johnson, Lillie White, Lucy Moore, Augustus Merrimon Kenney, Laura Egerton, Albertine Moore, Godfrey Cheshire, Eliza Leach, Patsy Smith, Flora McDonald, Elizabeth Betts and Virginia Bishop.

The Chaminade Club is a musical organization of Philadelphia, Pa., composed of local professional and amateur musicians. Its second meeting was recently held at the residence of Miss Helen Fleisher. The membership, which is now complete, includes: Pianists, Miss Helen Fleisher, Miss Hortense Huntsberry, Mrs. Harry B. Hirsh, Miss Helen Pulaski, Mrs. David Weil, Miss Helen Marks and Miss Adele Zellner; vocalists, Miss Sue Dercum, Miss Harriet Duer, Mrs. Leon Fox, Mrs. S. G. Gittelsohn, Mrs. Joseph A. Louchheim, Miss Henrietta Pfalzer and Miss Laura Strauss; violinists, Miss Gertrude I. Keppelman, Miss Alice Greims and Miss Marie Richards; 'cellist, Miss Agnes Bundy.

Oley Speaks.

OLEY SPEAKS, the basso, who has met with such phenomenal success, has been re-engaged as solo bass of St. Thomas' Church, corner of Fifth avenue and Fifty-third street.

In the early fall Mr. Speaks will probably give a recital of his own compositions. He has now about fifteen successful songs before the public which are bringing his name into prominence as a composer. These songs are being sung by all the best American singers and also such foreign singers as Mantelli, Esther Palliser and Blanche Marchesi.

On May 1 Mr. Speaks will sing at a recital at the Waldorf-Astoria, after which he leaves for a recital tour in Virginia and Ohio.

Recently he sang in Newark, N. J.; Morristown, N. J.; Flushing, L. I., and at several musicales in this city.

Following are some of his most recent press notices:

The best singing of the evening was done by Oley Speaks, who gave an interesting group of songs, including one of his own, in his usual artistic manner. It is remarkable what rapid strides forward Mr. Speaks is making in his professional career.—New York Press.

The singing of Oley Speaks was decidedly one of the successes of the concert. Voice, intelligence and method all combine to make this clever young man's appearance a feature on all occasions. Mr. Speaks sang a group of three songs—"Mirage," by Liza Lehmann; Korhay's old Hungarian song, "Had a Horse," and one of the basso's own charming composition, "When Mabel Sings." All were well received by the audience, and as a matter

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of course the singer-composer's own song won an extra round of applause.—Musical Courier.

Oley Speaks, who disclosed a baritone voice of quality and power, sang Eleanor Smith's "The Quest," and followed with "In May Time," one of his own compositions. The audience applauded so heartily that Mr. Speaks responded with a rousing drinking song. On his second appearance Mr. Speaks gave Hawley's "A Song of Life," and followed with an old Hungarian song. As an encore he sang Kipling's "Danny Deever," set to music of sombre splendor, with the suggestion of a dead march woven in the theme. It is a fine bit of music, and Mr. Speaks sang it with splendid appreciation.—Rutherford (N. J.) Advertiser.

Mr. Speaks, who is a favorite with Huntington audiences, was heard in Handel's "Hear Ye, Ye Winds and Waves," Schubert's "Erl King" and seven songs composed by himself, in each of which he accompanied himself. They were: "The Sweetest Flower That Blows," "If You Become a Nun, Dear," "Long Ago," "When

Mabel Sings," "Eyes of Blue," "Shepherd, See Thy Horse's Foaming Mane" and "In May Time." He also sang "The Quest," "A Song of Life," "Your Lips Have Said You Love Me," "Because I Love You" and "Danny Deever."—Huntington (L. I.) News.

Those attending the song recital by Oley Speaks, of Manhattan, at the Methodist Church last evening, were tendered a rare musical treat. Mr. Speaks possesses a wonderfully rich, pure and resonant baritone voice, and renders every selection with the utmost sincerity.—Huntington (L. I.) Long Islander.

Oley Speaks sang for the third time this season in Morristown, and again made a splendid impression. He has a magnificent voice and shows the results of fine training. Three of his songs were used on Friday evening, and each one received an encore.—Morristown (N. J.) Chronicle.

The soloist was Oley Speaks, solo bass of St. Thomas' Church, New York. Mr. Speaks possesses a rich voice of great range, which rings as true and clear on the high notes as on the low.—Newark (N. J.) Sunday Call.

Mr. Speaks, whose rich bass voice was heard to the fullest advantage, sang his first two numbers with such excellent effect that an encore was demanded, Cowan's "Border Ballad."—Newark (N. J.) Advertiser.

The group of songs by Mr. Speaks received enthusiastic applause, and he sang Ellen Wright's "A Song of Waiting," to appease the demands of the hearers.—Newark (N. J.) Advertiser.

A BENDHEIM PUPIL.—Miss Clara Weinstein, a pupil of Max Bendheim, made a hit at the last Liederkrantz Society concert. The New York Staats-Zeitung spoke of her as follows:

The crowning effort of the performance was the brilliant singing of the soloist, Miss Clara Weinstein, who rendered the soprano part of the "Loreley Finale," by Mendelssohn, with expressiveness and electrifying warmth. Miss Weinstein is the happy possessor of a thoroughly schooled voice, both rich in volume and sympathetic in tone, as shown also, aside from the above mentioned number, in the aria for soprano from Mozart's "Idomeneo" and in a series of songs by Paul Klengel, Adolf Jensen and Victor Hollander. The artistic temperament, deep and poetical conception and vocal accomplishments which the young songstress brought to bear on the rendition of these songs met with applause so enthusiastic and persistent that Miss Weinstein had to add an encore.

Grosse-Thomason Pupils' Musicales.

THE New Jersey pupils of Mme. Berta Grosse-Thomason gave a musicale on April 16 at 11 Elm street, Morristown. Madame Thomason, Carl Venth, violinist; George C. Clauder, 'cellist, and Mrs. Webster C. Estes, vocalist, assisted in the following attractive program:

Sonata, C major, First Movement.....	Mozart
(Second piano part by Grieg.)	
James Dennis.	
Little Waltz.....	Spindler
Gertrude Behr.	
Heller Serenade.....	Schubert
Katharine Clarke.	
Barchetta.....	Nevin
Margaret Hoyt.	
Barcarolle, F minor.....	Rubinstein
Laura Slade.	
Trio, Piano, Violin, 'Cello (two movements).....	Sitt
Margaret Behr.	
Improvisation.....	MacDowell
Katharine Brooks.	
Violin solo, Scotch Fantaisie.....	Venth
Henry P. Sturgis (pupil of Mr. Venth).	
Vocal—	
Calm as the Night.....	Bohm
One Spring Morning, with violin obligato.....	Nevin
Mrs. Webster C. Estes.	
Polonaise, A major.....	Chopin
Margaret Behr.	
Air de Ballet (from Le Cid).....	Massenet
James Dennis.	
Liebestraum.....	Liszt
Edith Hull.	
Two Polish Songs.....	Chopin-Liszt
Das Ringlein.	
Madehen's Wunsch.	
Hark, Hark, the Lark.....	Schubert-Liszt
Marian Swords.	
Trio, C minor, Last Movement.....	Mendelssohn
Berta Grosse Thomason, Carl Venth, George C. Clauder.	

Invitations were issued by Miss Kate Stewart to a piano recital given by her pupil, Miss Katherine Martin, assisted by Miss Reita Faxon, at the residence of J. N. Trigg, Chattanooga, Tenn., April 18.

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PARIS, APRIL 9, 1902.

THE first performance in France of Wagner's "Rheingold" was given last week at the Opera, Nice. I have received some details of the performance, from which I gather that if not a perfect, it was an exceedingly creditable one. To mount a work like "Rheingold" requires resources, musical and scenic, of the highest order, and if Sangey, the director at Nice, did not possess these it is admitted that he achieved miracles with what he had. A critic speaking of the production said: "Although the performance of 'Rheingold' approached very closely to perfection, still the work cannot be said to have achieved a great success. No. The story is too complex, the philosophy too abstract, and the significance too Teutonic (Germanique) to be readily understood. The action is also too disconnected, the episodes too numerous to be followed with interest by those who have not been initiated into the beauties of the colossal work by the Bayreuth master." The principal singers are well spoken of, particularly Danges, whose Alberich had dramatic truth, and was irreproachable from the point of view of lyric declamation. I heard this young singer in Paris last year at the Opéra Populaire as Zampa, and then had occasion to admire his excellent vocal and dramatic ability. He has been steadily making artistic progress during the opera season at Nice. Next winter he is engaged for La Monnaie at Brussels. Gibert, as Loge, is also well spoken of, and was a surprise to those who had only seen him under the more heroic guise of Lohengrin, Tannhäuser and Tristan. Rouard as Wotan, Vinche and Beguin as Fasolt and Fasolt, Mmes. Pacary and Martio as Fricka and Freia are all pronounced satisfactory. The orchestra at Nice is good, and its conductor very capable. Kranich, the master machinist from Bayreuth, superintended the mechanical part of the production.

D'Harcourt, speaking of the art and skill required to compose a concert program says: "It is much less easy than one supposes to make up a program for an orchestral concert. The symphony should, of course, be the foundation. But the gradation of interest to be maintained, and the way to finish the concert so as to leave a good impression on the public, is always a delicate problem. Pure music in order to be understood and appreciated requires most sustained attention, and an orchestral concert must of necessity be short. Nowadays there is no interval in our concert programs, as this interval forms an interruption in the artistic plan, more or less complex, which should enter into every well-constructed program. Three symphonies in succession—one ancient, one contemporaneous, and one of the most celebrated of Beethoven or Mendelssohn—make up a concert which would amply satisfy the music fanatics, and still would not last over the regulation couple of hours, beyond which the attention of the most determined listener begins to get blunted.

"But the majority of the public prefers one symphony only in the middle of the concert, and arranged around it, as a sort of frame, vocal numbers, or instrumental solos, or, better still, orchestral numbers of lesser importance, and at the beginning and end an important overture."

At the last Lamoureux concert, the first number was the Italian Symphony, by Mendelssohn, the last, the Eighth Symphony of Beethoven. Between these were interspersed Pognier's address, from "The Meistersinger"; Wotan's Farewell from "The Walküre," Prelude to "Lohengrin," and "L'Apprenti Sorcier," by Paul Dukas. This last is a scherzo suggested by a ballad of Goethe. It is scored with very great skill. The young Danish baritone De la Cruz Frölich, who sang at this concert, has exceptional natural gifts of voice. I learn that he has been added to the company which is to give "Götterdämmerung" at the Château d'Eau Theatre in the spring.

At the Schola Cantorum, founded by Vincent d'Indy and Charles Bordes, was recently given a very excellent performance of Mozart's Requiem. The fugue of the "Kyrie Eleison" was remarkably well sung.

At the Théâtre de la Monnaie, of Brussels, has been produced "Grisélidis," by Massenet, which is now having its fiftieth performance at the Opéra Comique, Paris. The composer has expressed himself satisfied with the rendering of his work. Mozart's little known opera "L'enlèvement du serail" has also been given at the same theatre in Brussels. This work, which requires real singers, produced a great effect.

The pianist Eugen d'Albert seemed particularly well disposed last Friday evening at the Philharmonic Society's concert. He opened the concert with an excellent reading of Beethoven's Sonata, op. 53. A scherzo of his own, which to me seemed more ingenious than musical, was followed by a Nocturne and Polonaise by Chopin. Despite the length of the program d'Albert's success was so great that after his performance of the Tarentella from "Venezia e Napoli," by Liszt, he was compelled to return and play again, the public not being satisfied with recalls. Miss Minnie Tracey sang very tastefully and with a voice of charming quality songs in German by Schubert, Brahms, &c., and in French by Berlioz and Gabriel Fauré. The concert ended by Miss Tracey giving three songs by Richard Strauss.

The Chaigneau Trio has had great success in Madrid at the Philharmonic Society's concerts in a series of performances at which they played all the trios of Beethoven. The Queen and royal family, who were present, warmly applauded these clever young artists.

The Lyric Festival Society, of Paris, has taken possession of the Château d'Eau Theatre for the rehearsals of "Götterdämmerung" and "Tristan and Isolde." The orchestra will be under the stage and below the level of the floor of the auditorium.

Cardinal Richard has expressed his disapproval of the "Passion Play," now being given in Paris at the Nouveau Théâtre, and takes the author, Abbé Jouin, to task for producing the work without first having consulted him. The archbishop does not see, he says in his circular, how piety is to be benefited or the Christian religion advanced by such performances as the one in question.

Jean de Reszké having returned to Paris, "Siegfried" is now being given twice a week. Cosima Wagner is here, and attended one of the performances of "Siegfried" last week. She congratulated the director of the Opéra very warmly on the excellent manner in which the work was given, and begged him to transmit her sincere thanks and acknowledgment to the artists concerned—de Reszké, Delmas, Laffitte, Noté, Mesdames Grandjean and Heglon. The orchestra and the conductor, Taffanel, were also praised by Madame Wagner.

Program for the week: Monday and Friday, "Siegfried"; Wednesday, "Samson et Delila"; Saturday, "Faust."

D'Albert gave the first of two recitals at the Salle Erard before a large audience, which testified in no uncertain way its great admiration for the program and its interpreter. All the qualities that distinguish this eminent pianist were brought into evidence by his performance of

a varied and eclectic program. The second and last recital takes place next week.

A paragraph has appeared in one of the journals by which it appears that a theatre for opera is to be built in Paris near the Etoile, of which Jean de Reszké is to be managing director. The company, it is said, is formed of private capitalists, and plans have already been prepared by a well-known architect and submitted for approval. It is also claimed that, although the theatre will not be large or contain more than 1,500 people, all the modern improvements will be introduced, including a sunken orchestra. I will send further particulars as soon as the matter begins to take a practical form.

Mlle. Nilande, the clever and experienced teacher and exponent of the Yersin method of French diction, called on me yesterday to inform me that she shortly leaves Paris for a tour in Germany. Her work has been most successful and steadily growing during the past season, and several clever vocalists who have appeared with success in concert and opera in French owe a great deal to the skill and untiring zeal of Mlle. Nilande. It is not at all difficult to sing in a foreign language. The qualities necessary are patience, perseverance, a right method and a good teacher.

An excellent new edition of an old work on singing by Pier Francesco Tosi, one of the great masters of the seventeenth century, has been published. One would think it had been written but yesterday to judge from the following paragraph which I translate:

"Above all, the teacher should by his disinterested ear assure himself that he who desires to learn has the necessary qualifications for a singer, unless the master wishes to have to render a strict account to God of the useless expenditure of money that he has caused the parents of his pupil and the waste of time which the student would have more profitably employed in qualifying for some other profession."

DE VALMOUR.

CARL VENTH'S CONCERT.

CARL VENTH, the composer-violinist, gave a concert at the Hotel Majestic last Tuesday evening (April 22). The principal number of the program was Mr. Venth's new dramatic cantata, "Hiawatha's Wooing." The libretto is a clever adaptation from Longfellow's poem, the compiler being a Brooklyn public school principal, Henry Earl Hard. The cantata is written for four voices—soprano, contralto, tenor and basso—with piano accompaniments. Mr. Venth himself accompanied for the concert at the Majestic. The quartet of singers were Miss Caroline Hamilton, Mrs. Tirzah Hamlin-Ruland, Charles Stuart Phillips and E. Percy Parsons.

In his score Mr. Venth encompasses all that the earnest listener craves to hear. The work is beautiful and matches the nationality of the poet's narrative. The Indian themes represent the red men of the peaceful tribes, and who does not love the memory of these original Americans and sympathize with the white man's injustice toward them? Of the singers Mrs. Ruland and Mr. Parsons did the most to assist Mr. Venth in a worthy performance. Mrs. Ruland's rich, noble voice is particularly suited to the music. Apparently Mrs. Ruland has discovered the secret of singing with style and spontaneity, qualities which she hitherto lacked.

Mr. Venth and Mme. Berta Grosse-Thomason, a highly accomplished pianist, gave a musicianly performance of Mr. Venth's Sonata in D major for piano and violin. The remainder of the program included groups of songs by Miss Hamilton, Mrs. Ruland and Mr. Phillips. A large and distinguished audience filled the ballroom of the hotel, and after the cantata the composer was honored with an ovation. Several hundred persons lingered to congratulate him. The Brooklyn Institute will present "Hiawatha's Wooing" next autumn.

MME. OGDEN CRANE.—Mme. Ogden Crane, the celebrated voice specialist will give her annual spring concert at Carnegie Lyceum on Wednesday evening, April 30.

Mme. Crane has had an unusually large class this spring, and has some very fine voices, so an interesting program may be expected.

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MUSICAL PEOPLE.

A recital was given at Jacksonville, Fla., on the 18th, by Miss Manetta F. Marsh and Miss Alice Rich, under the auspices of the Ladies' Friday Musicales.

The pupils of the Misses Edwards and Siegfried, at Catsauqua, Pa., have combined to form a little musical club, known as the "Harmonic Club."

A concert was given by the teachers and students of the Hiram College Conservatory of Music, Prof. Eugene Feuchtinger, director, at the First Christian Church, Youngstown, Ohio., recently.

Frank Le Fevre Reed, pianist, assisted by Prof. A. G. Reichter, violinist; Miss Effie Maude Cline, vocalist; Miss Martha Cline, accompanist, of Maddox Seminary, appeared at Little Rock, Ark., April 18.

Among the many musical organizations in Providence, R. I., is the Lorelei Trio and Orchestra, which took up its work last fall under the direction of Mrs. Eleanor B. Salandri, who is well known in musical circles.

The independent Musical Club of Grand Rapids, Mich., recently held a special meeting in the home of Mrs. Alex. McDonald. Mrs. Mary Forsyth, Mrs. Mollie Huban, Dr. Dorland, Mrs. Anna Pranderkast and Miss Maud Herington took part.

The musical event of the season for Mystic, Conn., occurred at the Union Baptist Church last week when William H. Bush, of New London, gave an organ recital which was reinforced by several selections by the Lyric quartet of the same city.

At Leavenworth, Kan., the Whittier Club was entertained recently at the home of Miss Isabella Farrell. Miss Farrell had as outside guests the mothers of the members of the club. The lesson for the afternoon was a "Recital from Italian Operas with Sketches."

The first musical of the Auburn (N. Y.) Beethoven Club, fifth season, was held at the home of Mrs. D. M. Osborne, recently. The following took part: Miss Muriel Abbott, Miss Ethel M. Abbott, Miss Jessie Cuykendall, Miss Edith Longstreet, George H. Madison, T. M. Osborne.

The regular meeting of the Dunkirk, (N. Y.) Music Club was held on April 7, at the home of Mrs. Perry. The composers for the evening's study were Maude Valerie White, Reginald DeKoven and Homer W. Bartlett, the program being under the direction of Mrs. Armstrong.

The fifteenth concert of the Seattle (Wash.) Operatic Quartet Club was held April 16. F. W. Zimmerman is manager and director. He was assisted by Miss Mame N. Gove, Dr. Carl Hoffman, Miss Nettie Jacobson, Miss Alice M. Loasby, Arthur Lufsky and Archie B. Coon. Miss Lulu Shepard acted as accompanist.

At Central Presbyterian Church, Wilmington, Del., each Sunday evening for fifteen minutes preceding the evening service, there is a recital by the organist, Norris C. Morgan. In addition there is music by the quartet, composed of Mrs. William F. Smalley, Miss Mary C. Morrow, Howard H. Carver and Frank H. Mason.

The last concert of the season by the Tuesday Musical Club, Sandusky, Ohio., was given on the 23d. The "Swan and the Skylark," by Goring Thomas, was rendered by a chorus of about forty-five voices. Mrs. Chas. Graefe, Miss Mary Gill, of Fort Wayne, Arthur Humiston and J. Porter Black sung the solo parts. Miss Anna

Lockwood was at the piano and Max Eckert at the organ. The concert was under the direction of George F. Anderson.

Much progress has been made during the past week in the choral work on the May Festival music, by the Polyhymnia and Apollo clubs at Saginaw, Mich.

An exchange says Emile Waldteufel, waltz writer, though an old man of eighty, still composes a remarkable amount of dance music. He is said to have a piano in every room of his magnificent house in Paris, and composes first at one and then at another, just as the fancy takes him. Over 800 waltzes, polkas, mazurkas and other dances have been written and published by M. Waldteufel.

At the annual meeting of the board of directors of the St. Cecilia society held in Detroit, Mich., recently, at the studio of the musical director, N. J. Corey, the following officers were elected for the ensuing year: President, George H. Barbour; first vice-president, Charles L. Palms; second vice-president, J. Edward Bland; treasurer, Mrs. S. E. Pittman; secretary, H. W. Courtaine. The following new members were elected to the board: Chas. L. Palms, Capt. Fred M. Alger, Alpheus M. Chittenden, D. M. Ferry, Jr., and J. Edward Bland. The following members of the former board will continue: Mrs. L. S. Trowbridge, Mrs. W. H. Colson, Mrs. W. R. Farrand, Miss Isabel C. Weir, Mrs. J. V. Moran, Mr. A. J. La-Boissiere and F. J. Schwankovsky. The society has arranged to give the "Messiah" at Christmas, and for the last concert "Aida" will be given by the best soloists that can be engaged.

SEÑOR ANTONIO PAOLI.

SEÑOR ANTONIO PAOLI, a tenor, formerly of the Paris Opéra, gave a concert at Mendelssohn Hall last Tuesday evening. He was assisted by Madame Doré Lyon, soprano; Mme. Josephine Jacoby, contralto, and Señor Emilio de Gogorza, baritone. Maestro Cav. Albano Seismit Doda, the composer, was the accompanist.

The program was as follows:

Romance, from La Tosca.....	Puccini
Aspetto.....	Seismit Doda
Prologue from I Pagliacci.....	R. Leonecavallo
Duet from Samson et Dalila.....	Saint-Saëns
Mme. J. Jacoby and Señor Antonio Paoli,	
Narration from Lohengrin.....	Wagner
Señor Antonio Paoli.	
Absent, Yet Present.....	Valerie White
All for You.....	Guy d'Hardelot
Mme. Doré Lyon.	
Narration from André Chenier.....	Giordano
Señor Antonio Paoli.	
When Love Is Done.....	Alling
Oh! For a Burst of Song.....	Alltisen
Mme. Josephine Jacoby.	
Duet from La Tosca.....	Puccini
Mme. Doré Lyon and Señor Antonio Paoli.	
Quartet from Rigoletto.....	Verdi
Mme. Doré Lyon, Mme. J. Jacoby and Senores Antonio Paoli and Gogorza.	

Señor Paoli has without question the best tenor voice heard in New York this season. It is a pure tenor in quality and remarkable for its great range. He sings "Otello" and "William Tell" in the original key without transposition, a very rare feat indeed. It is to be regretted that a voice such as his cannot be kept in this country. Señor Paoli will probably return to Italy to sing in opera within a few weeks.

His narration from "Lohengrin," which he sang in German, was remarkable for its breadth and dignity. He was also especially effective in the duets and the quartet.

Madame Jacoby made a genuine hit with her songs. She is a finished singer in every sense of the word. Her stage presence, her voice and her powers of expression all combine to make her the artist that she is.

The audience, which was musically intelligent, rewarded the efforts of the various artists with enthusiastic plaudits.

FERDINAND CARRI'S PUPILS.

THE pupils of the New York Institute for Violin Playing, of which Ferdinand Carri is the director, gave a recital of violin music last Thursday evening at Knabe Hall before an audience which completely filled the hall. The program was interpreted by the young students in a manner highly creditable to their instructor. True intonation, especially in double stopping and polyphonic playing, sound tone production, good phrasing and that rare accomplishment in violin playing, free and graceful bowing, were illustrated at this concert. The following was the program:

Quartet, for Four Violins.....	Borelli
Miss Meti Sprunk, Miss Rosa Olah, Master Willie Monaghan and Master Louis Hamy.	
Air Varie, op. 22.....	Vieuxtemps
Master Morris Rosenblum.	
Adagio, from the Concerto for Two Violins.....	Bach
Miss Rosa Olah and Master Harry Zucker.	
The Language of Flowers.....	H. Carri
Canzonetta.....	Godard
Miss Adelaide M. Harris.	
Air Varie, La Straniera, op. 118.....	Dancala
Master Louis Hamy.	
Fantaisie, Norma, for Two Violins.....	Carri
Miss Rosa Olah and Master Willie Monaghan.	
Concerto (Andante and Rondo).....	Mendelssohn
Harry Zucker.	
Trio, Air Varie, for Three Violins.....	Dancala-Carri
Miss Meti Sprunk, Miss Rosa Olah, Master Louis Hamy.	
Ballade et Polonaise.....	Vieuxtemps
Master Willie Monaghan.	
Introduction et Scene de Ballet.....	de Beriot
Miss Meti Sprunk.	
Gavotte, for Two Violins.....	Fowler
Master Anderson Campbell and Master Louis Hamy.	
Souvenir de Haydn.....	Leonard
George Orner.	
Fantaisie, Ernani.....	Carri
Master Louis Isiga and Master Morris Rosenblum.	
Air Varie No. 7.....	de Beriot
Miss Rosa Olah.	
Largo, for Violins, Piano and Organ.....	Händel
Miss Adelaide Harris, Miss Rosa Olah, Miss Meti Sprunk, Carl David, George Orner, Master Willie Monaghan, Master Morris Rosenblum, Master Louis Hamy, Miss Josephine Graa, Miss Rosa Olah, Master Harry Zucker, Sardon S. Silva, Harry Maurer, F. H. Brown, Master Louis Isiga and Master Anderson Campbell. Hermann Carri at the piano; Daniel H. Wilson, organ.	

The audience was very enthusiastic, and there were a great many recalls and floral tributes. The recital, taken all in all, was an excellent illustration of violin training at Mr. Carri's institution, and he may be congratulated upon the success of his pupils.

Mrs. E. M. Bowman and Miss Bessie Bowman Off for Paris

MISS BESSIE MAY BOWMAN, accompanied by her mother, Mrs. E. M. Bowman, sailed last week on the Kaiser Wilhelm der Grosse. A host of personal friends, including many members of the great choir of the Baptist Temple, Brooklyn, which is directed by Miss Bowman's father, E. M. Bowman, and of the Cecilian Choir, which Mr. Bowman organized and led in the Peddie Memorial Church some years ago in Newark, N. J., gathered at the pier to wish Mrs. Bowman and Miss Bowman a pleasant voyage and a profitable season of study and travel abroad. Tokens of regard, including some very handsome gifts, were bestowed by members of the church and choir, in which both Mrs. Bowman and Miss Bowman are active workers. Their home near Prospect Park was also the scene of an informal but very lively reception on Monday evening.

Professor Bowman will sail June 10 on the new Hamburg-American steamship Moltke, and expect to meet his family in London to attend the coronation, after which they will return to Paris for Miss Bowman to further prosecute her studies with Marchesi.

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MANTELLI-BLUMENBERG CONCERTS IN MEXICO.

WE give herewith a reproduction of the criticisms of the various newspapers of Mexico City of the first concert of Mme. Mantelli, Louis Blumenberg and Mr. Bruchhausen. There was present a vast audience at the Teatro Renacimiento:

FIRST CONCERT OF EUGENIA MANTELLI.

Last night there took place the first concert which had been announced in which the distinguished artists Eugenia Mantelli, Mr. Blumenberg, 'cello, and Bruchhausen, pianist, appeared.

The program was very attractive. The most accomplished dilettanti of Mexico were present in the audience. The Signora Mantelli left nothing to be desired. She has a beautiful and fascinating presence, a very beautiful mezzo-soprano voice and a good school of singing. She is a complete artist. She expresses herself with vigor and feeling and repeatedly attained accents really moving. The fame which preceded her is not undeserved. She sings in divers languages, German, French, English, Italian and Spanish. She was unanimously applauded. In each of the different pieces which she interpreted she received an ovation, being also obliged to repeat the pieces by the insistent applause of the public. Among the numbers sung by Signora Mantelli and which gave most pleasure were the air from "Mignon," the Cavatina from "The Huguenots" and the Habanero from "Carmen."

The violoncellist, Blumenberg, was also warmly applauded and admired. He possesses great delicacy, perfection in intonation and an extraordinary technic. The audience responded to this excellent artist with a well deserved ovation.

The pianist Bruchhausen contributed with the two above mentioned to the successful performance, with which the public departed well satisfied.

For to-morrow (Friday) the second concert is announced with a change of program.—El Imparcial.

The dilettanti had a pleasant night yesterday at the first of the concerts which were given by the eminent Eugenia Mantelli, and numbers of subscribers came to hear and to applaud.

To the fame which had preceded this lady as an artist of great value there must be added also her personal charm. Her graceful person, her beauty, which, not knowing what else to say, we will call "angelic," captivates, attracts and wins sympathy, disposing everybody favorably to judge this diva. Her voice is a mezzo-soprano, is extensive, of good timbre and trained in a good school. It possesses inflections and delicate nuances which express deep feeling. The audience responded with its applause, especially in some numbers of the program which deserved the honor of repetition. Among these were the aria from "Mignon," Cavatina from "The Huguenots" and Habanero from "Carmen." Equal enthusiasm was created by the air from "La Favorita" and the one entitled "Non conosco il bel suol"; in English she sang "A Summer Night," by Thomas, and gave also a song in German. In Spanish she gained great applause in the Polacca from "The Barber of Seville," and as an encore she gave a piquant Spanish song.

The 'cellist Blumenberg and the pianist Bruchhausen were likewise applauded.—Correo Español.

The public which assisted at the debut of the diva, Mantelli, were at the very first numbers of the program charmed with the performance. Her contralto voice, sonorous, vibrant, warm, full of delicate nuances, exquisitely beautiful in the middle register, and with her elegant phrasing and the purity of her school enabled her to pour forth silvery notes, which fell upon the public like a cascade of pearls.

In the beautiful piece, "O Mio Fernando," from "La Favorita," breathed with a warm voice, as well as in the delicate compositions of Thomas, she enchanted the public, which insisted upon an encore. At the end there was a real ovation. Louis Blumenberg, with his violoncello, won warm applause by his very correct schooling and the feeling of his execution. In the "Caprice Hongroise" he produced genuine enthusiasm. No doubt he is a virtuoso of positive merit, worthy of the applause he received. Herr Bruchhausen, the pianist, likewise received applause.—El Popular.

GERARD-THIERS.—Mr. and Mrs. Albert Gérard-Thiers gave another of their delightful studio musicales at their studio in Carnegie Hall last Saturday evening.

A number of Mr. Thiers' advanced pupils sang, and an evening of unusually fine music was the result. Those who contributed to the pleasure of the evening were Miss Ada Reynolds, Mrs. J. Williams Macy, Mrs. Frank E. Ward, Miss Nan Cowles, Miss Adele Stoneman, Miss Mildred Gilman, Miss Alice Fogg, Mrs. G. E. Kittle,

Miss Rebecca Sprick, Miss Palmer and Merle Manning and G. E. Kittle.

Among those present were Dr. and Mrs. B. F. Dexter, Dr. Rhea Gordon, Miss Gordon, Mr. and Mrs. Sydney Marx, Mr. and Mrs. Theodore Sutro, Mrs. K. Vashti Baxter, Miss Eleanor Hill, Mr. and Mrs. Wm. P. Brew, Chas. Hathaway, Randolph Hartley, J. Creighton Ward, C. Ver Valen Honsl, Mrs. Charles Poe, Mr. and Mrs. Oscar S. Flash, Mr. and Mrs. Ralph Shainwald, Miss Hart, Mr. and Mrs. Robert Hastings, Mr. and Mrs. Heilmann, Mrs. William Rensselaer Lloyd, Miss Hansel, Dr. H. W. Mitchell, Miss Grace Povey and Miss Eleanor Foster.

POWERS' TENTH PUPILS' EVENING.

THIS was the sixth recital of advanced pupils at the handsome Carnegie Hall studios, the rooms crowded with an interested and pleased gathering. This was the program:

O Paradiso (l'Africaine).....	Meyerbeer
Schwanlied (Lohengrin).....	Wagner
Sonnet d'Amour.....	Paul Volkmann.
Perles d'Or.....	Thomé
Gli Angeli d'Inferno Sentomi (Magic Flute).....	Thomé
Val Ritoria.....	Mozart
Etude, F minor, op. Posthumous.....	Chopin
Waltz, E minor, op. Posthumous.....	Chopin
Ballade, A flat.....	Chopin
Amour, Viens Aider.....	Saint-Saëns
The Lotus Flower.....	Schumann
Arabie.....	Clay
Thou Art Like Unto a Flower.....	Liszt
Gypsy Song.....	Dvorák
Mad Scene (Hamlet).....	Thomas
Caprice Espagnol.....	Moszkowski
Thiriodia.....	Holmès
Kypris.....	Holmès
Printemps Dernier.....	Massenet
Spring Song.....	Lidgey
The Woodpecker.....	Nevin

Harold Stewart Briggs, accompanist.

On the evening of Saturday, May 3 next, Miss Sylvia Elcock, Miss Belle Vickers and Miss Etelka Rombauer will sing.

No ordinary singing is heard at these Powers pupils' affairs, as may be judged by the above program, every singer being fully grown to his or her task. Mr. Volkmann sang with feeling his first group, the second going still better; he produced some lovely tones in the Liszt song.

Miss Northrup, of Kansas City, is a coming Melba, what with her big range and beautiful voice. The perfect shower of high F's and D's in the "Magic Flute" aria, sung in the original key of F, was bewildering; her staccato, trill and ease in singing are alike remarkable. Unlike many coloratura singers, too, she sings with expression and understanding, as shown in the brace closing the program. The wonder of it is that the high range has come within the last three months—proof positive of Mr. Powers' discernment and vocal judgment.

Miss Stark sang with rich contralto tone, vibrating with expression and real human sympathy, making much effect with the group of French songs; she is one of the best known of the Powers pupils. Young Parkinson, nephew of Mr. Powers, plays with brilliance and power; he is a good student, talented and full of ambition. Mr. Briggs played superior accompaniments. The usual social intercourse followed, bringing an enjoyable evening to a close.

"THE SCIENCE OF THE ART OF SINGING."

THE revised edition of "Vocal Art" that has just been published under the new title, "The Science of the Art of Singing," by Mme. Anna Lankow makes a special claim upon the attention of the public, because of its assertion that the voice can be cultivated as scientifically and by as absolute a system as the technical knowledge basis of any other instrument, the violin, piano, &c. If this assertion that the author makes can be proven it will certainly make a revolution in the field of vocal work, for up to this time with every individual teacher proclaiming himself the herald of a new and perfect system, none has been able to advance a theory with proper demonstrations and results so as to convince the constantly warring pedagogues that there was such a thing as a scientific and universal method of training the voice and acquiring a technic such as is necessary in the mastery of any other instrument.

Two great difficulties have stared this profession in the face—difficulties so great that they are rarely overcome, viz., the equalization of the registers and the ease of production of the upper voice.

How seldom does one hear a voice, even among the great artists, that retains the same quality and power throughout its entire range, and how rarely do a singer's high tones convince the listener that they are produced without the expenditure of muscular effort and force. The fact that there are only a very few really good singers does not argue that the material is rare, for nature has been kind, almost lavish, in bestowing this the greatest of all gifts. It does argue, however, that there is something radically wrong in the method we adopt to develop and increase our vocal powers. Very few singers or teachers, if they are honest with themselves, will deny this, nor can they; for a system that will ruin thousands of good voices and increase the powers of a very few is fundamentally wrong.

If the question were asked, What has the German nation done for the art of singing? surely Germany would not be entitled to the palm, although that country has produced many great singers and in the last few decades men like Friedrich Schmitt, Müller Brunow, Julius Hey, Julius Stockhausen, Dr. Hugo Goldschmidt, August Ifert, Dr. Gruns-Molar, Adolf Brämme and others have done much earnest and serious work, and have endeavored to raise the standard of vocal art. It is therefore greatly to the credit of the German nation that to-day we have a new work from the pen of a German woman, Anna Lankow, who, it seems to us, has solved this most difficult of problems, the problem of voice production.

Her chief claim to originality, and one upon which she lays the greatest stress, is the use of the so-called "hollow spaces" or cavities of the mouth, nose and head, scientifically termed sinuses. She says that, aside from good breathing and a conscious control of the action and position of the larynx, the tone placing, pitch, range and the quality of the entire vocal keyboard, all depend on the conscious use of the hollow spaces (cavities), which when once trained make the voice reliable forever. By use of these she asserts that the voice acquires the so much sought after overtones or carrying power. This is only another name for "head resonance," chanter dans le masque, "high resonance," "nasal resonance," &c., that have played so important a part in the different well-known methods that have become recognized. Madame Lankow claims that the acquiring of this upper resonance is simply a matter of mechanical skill in the manipulation of the muscles and mucous membranes of the throat and head cavities, acquirable by every voice, male or female, to its own individual capacity. A resumé of the author's thoughts of what seems to take place, so to speak automatically, in well sounding and correct tone

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production, is well worth quoting, as it seems to hold the whole process in a nutshell. She says:

First—Forming of the mouth cavity and soft palate for the intended tone by the aid of an intended vowel.

Second—This forming determines the placing of the larynx, which keeps step with the movement of the lower jaw.

Third—These two actions determine and regulate the length or shortness of the vibrating part of the vocal cords for the intended tone. (Shortening or lengthening the vocal cords, which we cannot do voluntarily, therefore seems to be a reflex action.)

Fourth—The shortening and lengthening of the vocal cords regulate the number of vibrations required for the intended tone, which vibrations—

Fifth—By perfectly controlled breath, reach all of the cavities lying above the larynx, and set the air therein, likewise, into multiplied and sub-multiplied vibrations (the latter probably in the flute tones of the "fourth" or flageolet register). The air thus set in vibration is then the intended tone, with the necessary carrying power.

("Over-tones," "resonances," "high resonance," "nasal resonance," "chanter dans le masque," &c.)

The author says that "everybody can develop the quality of his voice only according to the physiological shape of his cavities (hollow spaces), and because of this fact we have the manifold different characters of voices; for everybody has a voice of his own, just as pianists and violinists have an individual 'touch' of their own."

Granted that this claim is true, then this work ought to make an entire revolution in the realm of voice training, and surely every voice can be improved and people can learn to sing just as they can learn gymnastics, piano, violin, languages, mathematics, &c.

Madame Lankow asserts that the equalization of the registers and the easy production of the upper tones are simply a knowledge of the mechanism of the voice, and such a use of it as will allow and assist nature to bring it to its fullest development. She further asserts that the first requisite for the proper development of an organ is absolute flexibility of all muscles of the throat, larynx, pharynx, soft palate, uvula, tongue, cheeks, lower jaw and lips, declaring that each one of these plays a very important part in the production of tone. For this reason she denounces absolutely the use of the sustained tone for beginners, contending that this hitherto acknowledged medium for the foundation of technic tends to tighten all the muscles of the unskilled throat in an effort to convert into tone the abnormal amount of breath pressure that is being forced against the vocal cords, assuming that with skilled muscles and a full throat the vocal cords will be able to withstand all the breath necessary for tone without effort—a thing a beginner can only accomplish with force and an abnormal amount of breath.

The equalization of the registers, the author claims, can be most easily acquired by exercising in the beginning only one register throughout the entire range of the voice. As is well known, the registers cannot be pushed up without great detriment to the voice, and as the head register, so termed, when properly produced, is the most easily produced, she advises the use of the head voice as a working medium for the acquiring of all technic. This does not mean the rejection of either the medium or chest voice—it simply gives greater ease in the study of technic and results in the equalization or blending of the registers, bringing forth the so-called and so much desired "one-registered voice," a result it is impossible to gain by the use of three distinct registers, with a certain note as the limit of each.

Another new point set forth is, that this systematic drill, and the use of the head voice with a conscious use of the hollow spaces, often establishes in colorature voices a "fourth" or flageolet register; and these tones, thus

given, form a legitimate register, since they are produced with greater ease, and are more elastic, enduring, and beautiful than when given in the pushed up "third" or "head register."

Madame Lankow, in the practical part of her work, gives the means, with very clear explanations, in the shape of most novel exercises, by which this mechanical skill may be gained. A glance through the pages of this book shows that she has laid unusual stress on motionary exercises, triplets, turns, thrown notes, staccati, and the smallest to the widest intervals—beginning with the smallest range.

Such absolute control of the voice, with a perfect technic, guided by the German ideal of noblesse in tone sense, would allow each organ to show forth all its individual beauty. In other words, she believes in the technic of the old Italian school, and building upon it the German song art, a result which would make possible the long deplored "lost art" of "bel canto."

The most daring departure from the usual methods of voice training made by Madame Lankow, and the one which, in our opinion, will have the furthest reaching influence, is set forth in her "New Treatise on the Male Voice." From her experience in handling the male voice she came to the logical conclusion that, as there is no difference in the organ's construction of the male and female voices, then the registers should occur in the same order, and being so similar should be trained alike, and claims to have put this theory into practice with most gratifying results.

The method she advocates is to systematically exercise the head voice (falsetto), and to guide as far down in the medium as this voice is willing to go, and claims that, in time, this exercising will smooth away the natural break between the registers, and also that in this way she has achieved the great result of developing the so long sought for register, the "voix-mixte," which, defined, is a union of the head voice and the medium.

This "voix-mixte," she asserts, when fully developed, partakes of the tone character of the medium, so much so, in fact, that only the keenest ear can detect whether the tone is given in medium or "voix-mixte." She says, by its use the much dreaded "high fourth" is rendered absolutely unfeeling, and that it is the only means of obtaining an artistic crescendo and decrescendo. This new way of training the male voice has done away with all uncertainty in classifying voices, such as mistaking high baritones for tenors and vice versa, and further, she claims to have demonstrated the truth of this system, and has incontestably evident results.

In her preface, Madame Lankow confesses that the superiority of American voices and the willingness of American pupils to accept new ideas has enabled her to bring these advanced ideas to completion, and pays a tribute to American enterprise in every line, by saying, that without this influence which seems to be imbibed by all who live in American atmosphere, she never could and never would have brought out this work.

A. LYNN PARMLEY.

A New March.

A NEW march and two-step has been recently put upon the market, which is rapidly pushing its way into public favor, and the publishers, William Baines & Co., of Steinert Hall, Boston, are more than gratified at the showing this publication is making, and still look for greater success in the future. It differs greatly from the style of some marches which are published nowadays, and the composer must be highly congratulated on the several passages of harmony which he has been able to introduce. While not making it hard for the ordinary pianist, he has not simplified it too much—as is often the mistake of others, thus robbing their compositions of beauty—but has left it quite easy and pleasing. The pub-

lishers, too, must not be omitted from a word of praise, both in their selection of title, "Boston Promenade," and design, as either cannot fail to claim attention. Arrangements are now being made with bands in and around Boston and other cities to feature it the coming summer season.

ARTIST AND CONTRACT.

Action Against Marteau Dismissed in Montreal.

ON his last visit to Montreal, in March, 1900, Henri Marteau received a rather unpleasant notification from the Dominion Entertainment Bureau, of Montreal, claiming from him, through their attorneys, a sum of about \$600 for alleged violation of contract, according to which Marteau was to play at Montreal on the 6th and 7th days of March, 1899, and at Ottawa on the following day.

The contract had been made between the Dominion Entertainment Bureau and Henry Wolfsohn, of New York. Marteau appeared by attorney and denied the allegations of the action. He was examined before his departure from Canada, and stated that on the dates for which he was booked for Montreal he was seriously ill in Russia and could not possibly play in public, and especially take a trip to America. The plaintiff did not see fit to answer the artist's defense, and the case was allowed to drag.

On April 4, on motion of Edouard Fabre Surveyer, of the firm of McGibbon, Casgrain, Ryan, Mitchell & Surveyer, the attorneys for Henri Marteau, the action was dismissed by the court for want of proceedings for two years. This judgment disposed of a case which, on account of defendant's renown and the character of the action, was bound to excite some curiosity among the artistic public.

LETTERS IN THIS OFFICE.

WE have received a large number of letters, both foreign and domestic, addressed to musical people, which we have forwarded to them at their request. We would remind them to be kind enough always to enclose the necessary postage when they want their mail forwarded.

We have now, and have had for some time, letters addressed to Miss Amelia Stone from Marinelli, Paris; a letter addressed to D. C. Nichols, from Paris; a letter addressed to R. Paul, from New York city; a letter addressed to Max Bendix, from San Francisco; a letter addressed to Mme. Vesta Dodge Hartzell, from St. Louis, and one addressed to Aristide Franceschetti, from New York city.

We will not deliver these letters to any persons, but will send them to the respective people mentioned, if they will send us their addresses and enclose the necessary postage, which is a stamp in each instance.

Becker Pupils' Recitals.

THE fourth of a series of piano recitals by pupils of Gustav L. Becker was given at his home, 1 West 104th street, on Saturday, by Miss Pearl van Voorhis, who is herself a successful teacher in Fishkill, N. Y., her home. The assisting artist was Herman Springer, bass-baritone. Miss van Voorhis played compositions by Haydn, Schubert, Chopin, Moszkowski, Brahms, Chaminade, and the Beethoven Sonata, op. 2. Her style is free and vigorous and her playing noteworthy for variety of shading.

No assisting artist in the seven years of these musicales received more enthusiastic applause than Mr. Springer, for his masterly singing of the Strauss and von Fielitz songs. It was announced that as, Mr. Becker has so many pupils ready to give recitals, the musicales will go on till the 31st of May.

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Music in Brooklyn.

Oratorio Society Presents Liszt's "Saint Elizabeth."

A PADEREWSKI farewell on the same night with the presentation of Liszt's oratorio "Saint Elizabeth" proved something of a stumbling block to the leading critics and many New York musicians, and between the two important events the majority decided to attend the former. However, a large audience assembled at the Brooklyn Academy of Music last Friday night to hear Liszt's oratorio sung by the Brooklyn Oratorio Society. The work not having been sung in New York in twenty years the announcement that it was to be given was received with joy by the Liszt worshippers. A real biography of Liszt, with a comprehensive analysis of his works, is yet to be written. Since able critics and great musicians have never agreed in their estimates of Liszt's compositions, reviewers, students and laymen may as well take the think as you please road. The reviewer, for instance, abominates the rhapsodies, all of them, but hears with delight the symphonic poems, the two piano concertos, the studies, nocturnes, the songs and the song transcriptions and the two polonaises, particularly the one in E major. Besides "Saint Elizabeth" Liszt has written two other oratorios, "Stanislaus" and "Christus." One of the European critics avers that Liszt's oratorios are his greatest works, but how are we to know that in this country when we never hear them?

The presentation of "Saint Elizabeth" last Friday night was then an event of prime musical importance in the metropolis, and it is a pleasure to record that many persons came from a distance to hear it. "Saint Elizabeth" was Liszt's first oratorio. It was composed at the request of the Grand Duke of Weimar for a festival held at the Wartburg, August 28, 1867, to commemorate the eighth centennial of the founding and restoration of that landmark of the middle ages. Roman Catholics and Episcopalians in England are familiar with the "Legende of St. Elizabeth." All good church members among the cultivated classes have read Charles Kingsley's dramatic poem, which narrates the facts in the life of the noble Elizabeth, who was canonized by command of Pope Gregory IX. in 1235. The following extracts from C. A. Barry's notes give an outline of the story:

"St. Elizabeth, the daughter of King Andreas II. of Hungary, was born in 1207. At four years of age she was brought to Wartburg as the affianced bride of Ludwig, son of the Landgrave Hermann, of Thuringia. Here the two children were carefully and religiously brought up as brother and sister, and in 1220 became man and wife. Wondrous stories are told of the manner in which, by devoting herself to the poor and practicing extreme austerities, she exercised all the Christian virtues. On becoming a widow in 1227 she, with her four children, was driven out from the Wartburg by her mother-in-law and compelled to resign the regency. After long and cruel wanderings in the neighborhood, taking refuge among the poorest of her dependents, she retired poverty-stricken to Bamberg, in order to be near her uncle, the bishop of that town."

The libretto, written by Otto Roquette, was inspired by

the Schwind frescoes at the Wartburg of scenes in the life of St. Elizabeth.

"Saint Elizabeth" is characteristic and very beautiful in parts. Liszt uses some of the early Church forms, but his score recalls, despite the Hungarian coloring, the music of the Reformation rather than that of Rome. It is a most difficult work to sing. The score is thickly studded with accidentals, and the sudden changes of key and tempi compel all concerned in the performance to be on their guard. To sing the work without cuts would consume four solid hours, or about as long as it takes to produce a music drama by Richard Wagner. It seems needless to add that the "cut" version was sung in Brooklyn last Friday night. The most moving choruses are the welcome to the child Elizabeth, the Crusaders and the church choristers in the final number of Part II. The March of the Crusaders, for the orchestra, is spirited and would make a capital number at an orchestra concert. Strange that it has escaped the attention of conductors these many years. "Saint Elizabeth" is not without its tedious moments, but then what oratorio is free from this fault. To hear a work of such dignity and religious character demands previous preparation. The many who rushed from a hearty dinner to the Academy of Music without any thought of what they were going to hear departed from the place declaring "Saint Elizabeth" to be a tiresome work. But those who arrived at their leisure, provided themselves with a copy of the score and followed it closely throughout the performance, were again impressed with the greatness of Liszt's genius.

The presentation of the oratorio was not flawless, but it was highly creditable. Walter Henry Hall, the conductor, is entitled to the major portion of the credit for the good points in the singing of his society. More tenors would have made a better ensemble, but no fault could be found with the lovely singing of the sopranos and contraltos. The four soloists, Mrs. Jessica De Wolf, soprano; Miss Marguerite Hall, mezzo soprano; Georges Chais, baritone, and Ericsson Bushnell, basso, sang with dignity, refinement and intelligence. It is not often that one hears such unanimity in musical expression in a solo quartet. The principal numbers were sung by Mr. Chais, the baritone, and Mrs. De Wolf. The noble voice of the former was admirably fitted for the several roles allotted to the baritone. The timbre of Mrs. De Wolf's voice is pleasing. Miss Hall sang better than she has in some time. Mr. Bushnell's sonorous basso and good delivery completed the illusion, as far as the hearing was concerned. We will never enjoy oratorio fully until the performances are given with scenery and costume. What a gorgeous spectacle "Saint Elizabeth" would make!

The voices of the oratorio are:

Saint Elizabeth.....	Soprano.
Landgrave Ludwig.....	Baritone.
Landgrave Hermann.....	Bass.
Landgravine Sophie.....	Mezzo soprano.
Hungarian Magnate.....	Baritone.
The Seneschal.....	Baritone.
Emperor Friedrich the Second of Hohenstaufen.....	Bass.

"Saint Elizabeth" was dedicated by the composer to "His Majesty Ludwig the Second, King of Bavaria," and the dedication is signed, "With grateful veneration, Franz Liszt."

The orchestra at the Brooklyn performance was unusually excellent. The season being about over, Gustav Dannreuther, the concertmeister, was able to pick his men, and as a result he provided the best orchestral players in the city. The 'cello obligatos were beautifully performed by Herman Riedrich. Miss Avie Boxall, the harpist, and William H. Norton, the organist, added musical assistance that all appreciated.

The active members of the Oratorio Society include:

Soprano—Mrs. L. O. Brown, Miss Ida Brown, Miss

G. B. Bulkley, Miss Anna B. Boleschka, Miss Katherine E. Blossom, Miss L. Cordts, Mrs. Howard W. Connelly, Miss Dora S. Clark, Miss E. R. Clark, Mrs. J. G. Carine, Miss Susie W. Delp, Mrs. James L. Eglinton, Miss Pauline J. Emmel, Mrs. T. T. Freeman, Miss Edith Forrester, Miss Sadie G. Greene, Miss Augusta Glathe, Miss Mabel M. Gould, Miss G. R. Hoyt, Mrs. Edwin Hulett, Miss A. Hawes, Miss Emma Hutchings, Mrs. G. W. Hutchinson, Mrs. Walter Henry Hall, Mrs. G. W. Hoyt, Miss E. H. Hamblet, Miss B. M. Hancock, Mrs. H. J. Humpstone, Miss Anna J. Jupp, Miss O. Jones, Miss M. Knudson, Mrs. Hermon B. Keese, Mrs. C. H. Milham, Mrs. W. J. McKay, Mrs. Mary Mutter, Miss E. Mitchell, Mrs. G. Mohrmann, Miss E. T. McGrath, Mrs. M. E. Newcomb, Miss Jennie H. O'Bryan, Mrs. H. Penwarden, Miss C. Lucy Potter, Mrs. E. S. Pratt, Mrs. Agnes Puels, Miss Alice A. H. Rich, Miss Bertha Rehbein, Miss Minnie A. Smith, Miss R. E. Smith, Miss Annie P. Smith, Miss C. M. Smith, Miss A. Strype, Miss Christine Stiner, Miss O. B. Sweet, Miss Bertha E. Sibell, Miss Etta L. Terwilliger, Mrs. Augusta M. Thomson, Miss Mona Taylor, Mrs. Elizabeth Tuthill, Mrs. Emma Van, Miss Emma J. Wilson, Mrs. R. Werdermann, Miss Lizzie Winlaw, Miss Minnie D. Wiebe, Mrs. A. A. Warford, Mrs. E. R. Whitney, Mrs. J. M. Walter, Miss E. S. Wescott.

Alto—Mrs. H. F. Asbury, Miss B. H. Boleschka, Miss Teresa M. Burnett, Miss V. E. Clark, Mrs. T. B. Cole, Miss H. M. Decker, Miss H. E. Diller, Miss Mabel Doxey, Miss Alta L. Foulk, Miss Abbie M. Fowler, Mrs. C. A. Greene, Miss C. I. Goll, Miss Mary S. Henderson, Miss Rebecca Lane Hooper, Mrs. A. O. Jones, Mrs. A. T. Johnston, Miss C. E. Ketcham, Miss Louise Kalley, Miss A. B. Kohart, Mrs. Charles Lexton, Mrs. Theodore F. Miller, Mrs. L. D. Mapes, Miss H. E. Miller, Mrs. Clara Miller, Mrs. J. G. Ould, Mrs. E. D. Russell, Mrs. F. Resegue, Miss H. A. Richards, Mrs. Lily Scherer, Mrs. E. T. Saake, Miss L. M. Schoenhardt, Miss Ella von Seyfried, Miss Henrietta Weeks, Miss Mary Walters, Miss A. M. Young.

Tenor—C. A. Billings, L. O. Brown, Howard T. Cole, James Dwyer, T. A. Decker, James L. Eglinton, Willard H. Gray, John E. Goepfer, James S. Miller, W. J. McKay, J. G. Ould, H. L. Oberholzer, G. A. Taft, E. L. Taylor, Harrison H. Valentine, George Vickers, R. Werdermann.

Bass—Alva W. Allen, H. F. Asbury, James D. Anderson, John R. Benner, Jr., F. V. Burton, J. W. Bailey, J. S. Comstock, T. H. Carson, J. T. Dwyer, James H. Duncan, Jr., F. E. Evans, Charles E. Greene, Andrew Gardthausen, E. B. Hyde, Charles F. Hurlburt, E. I. Horsman, Jr., Fred. Hesse, Jr., M. C. Hamblen, E. W. Hodgson, H. J. Humpstone, Henry C. Knight, Robert A. Lyman, Charles Lexton, L. D. Mapes, Charles H. Meyer, S. T. Pearlback, W. A. Palmer, W. H. Quin, R. E. Rae, L. M. Stone, W. W. Thomas, Richard G. Tietze, Ernest L. Watkins, H. G. Whittlesy, W. A. Whitelaw, Perry E. Wilhelm, E. R. Whitney, H. J. Wechtel, William E. Welch, H. I. Storms.

Walter Henry Hall, conductor; Howard W. Connelly, secretary, 70 Columbia Heights; Henry C. Knight, treasurer, 406 Vanderbilt avenue.

The oratorio was presented under the auspices of the Brooklyn Institute of Arts and Sciences.



CONCERT BY THE PROSPECT HEIGHTS CHORAL SOCIETY.

The second concert this season by the Prospect Heights Choral Society was given last Wednesday evening at the First Reformed Church, Seventh avenue and Carroll street. Hubert Arnold, violinist; Mrs. Shanna Cum-



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Tenor.

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NEW YORK.

ming-Jones, Miss Kathleen Howard, B. M. Chase, Dr. Victor Baillard and orchestra of sixteen men assisted the society. The program which follows shows that the conductor, H. E. H. Benedict, is an up-to-date musician:

May Day.....Henry K. Hadley
Prospect Heights Choral Society.
Violin, Devil's Trill.....Tartini
Hubert Arnold.
Soprano solo (aria), More Regal (from Queen of Sheba).....Gounod
Mrs. Shanna Cumming-Jones.
At the Cloister Gate.....Grieg
Duet, soprano and contralto, with ladies' chorus.
Violin—
Romance.....Rubinstein-Wieniawski
Hungarian Csardas.....Hubay
Hubert Arnold.
The Swan and the Skylark.....Arthur Goring Thomas
Mrs. Jones, Miss Howard, Mr. Chase, Dr. Baillard and
the society and orchestra.

For a good ensemble there are not enough tenors in Mr. Benedict's society. Otherwise the quality of tone is good. The ladies' chorus sings well, and this was shown in the stanza sung at the close of "At the Cloister Gate." Grieg has written so much beautiful music for the voice, and in his duets he is particularly happy. The society and audience, too, were fortunate in having two such lovely voices sing the duet. Mrs. Cumming-Jones is rapidly taking her place as one of the leading sopranos of the country, and her skill as a musician is recognized. Miss Howard, who is one of the professional pupils of Madame Evans von Klenner, has one of the rarest contralto voices heard here this season. So long as concerts are given in churches, "At the Cloister Gate" is a work well worth considering by conductors. The story told in the voices relates the suffering of a broken heart who seeks admittance to the cloister. The sorrowful maiden gets her desire, and in the new and spiritual life peace comes to her. The lines for the contralto were thrillingly intoned by Miss Howard. Among other things, it may be said that the young singer's diction has improved. Mrs. Cumming-Jones sang the lines allotted to the soprano with impressive melodiousness.

Before singing in the Grieg duet Mrs. Jones gave a fine illustration of dramatic singing in the aria from Gounod's "Queen of Sheba." That she sang the aria in English was also cause for congratulation. Recalled several times, the soprano finally returned, and taking her place at the piano sang Weil's "Spring Song," playing herself a very musical accompaniment without notes.

Hubert Arnold's violin solos added greatly to the attractiveness of the concert. His playing is marked for purity of intonation and a refined musicianly style. He was compelled to add encores, and after the last group played Schubert's "Serenade."

Readers of THE MUSICAL COURIER must realize that Arthur Goring Thomas' cantata, "The Swan and the Skylark," is a popular cantata, although it is not often heard in the large cities of the East. In England, in the Western States and in the South it is frequently found upon programs. Three poets—two great ones, Keats and Shelley, and one popular, Mrs. Hemans—furnish the verses, or, rather, the librettist has compiled the words from poems by these three, Keats, Shelley and Mrs. Hemans. All who find pleasure in reading from these poets would enjoy "The Swan and the Skylark" for the sake of the poetical text. The music, however, is charming on its own account. It is not great music, but it is pretty and singable. Unfortunately, the writer was called away from the church before the work was sung, but from all accounts the chorus and orchestra did well, and the soloists covered themselves with glory.

BROOKLYN SAENGERBUND CONCERTS.

Miss Jessie Shay, the brilliant young pianist, and Anton Schott, the veteran Wagner tenor, assisted the Brooklyn

Saengerbund at the concert given at Association Hall Monday evening, April 21. Louis Koemmenich conducted. The singing of this society has frequently been reviewed in these columns. At the spring concert the choruses were sung with the usual enthusiasm. Five new works were included in the program, and this was at least three too many. Another engagement in the early part of the evening prevented the writer from reaching the hall until the concert was well under way. But there was a compensation in hearing the spirited singing of "The Spectres of Tidal," by Hegor. This interesting work, by the way, was sung at the autumn concert of the society, its repetition last Monday being by request. Among the new things the writer liked best "At Her Feet," by von Othegraven, and "Dancing Song," by Reyer, both of them clever.

Miss Shay has now reached the place where she may be described as a virtuoso. Finish, brilliancy and correct conception in equal measure combine to make her playing a source of wonder and pleasure to the critical. At the concert she played a prelude, by Raff, the double note etude by Moszkowski, a waltz by that composer and the Chopin Nocturne in F sharp major. For an encore to her last pieces she added another brilliant study by Moszkowski, "Etincelles." Mr. Schott's singing appeals to the ultra German element. The tenor sang with enthusiasm two songs by Schumann, "Ballad of the Harper" and "The Two Grenadiers" and "Tannhäuser Narrative," from the third act. The remaining choruses sung by the society were "Lore," by Kienzl; "Venetia," by Koemmenich; an old German serenade by Wickenhauser; "The Dreaming Lake," by Schumann, and "Happy Wanderer," by Klughardt. The song by Mr. Koemmenich made a pleasing impression, so the musicians report. Sung early in the evening, it was one of the things the writer missed. The accompanist of the concert was Alexander Rihm.

AN EVENING WITH BEETHOVEN.

August Walther, the composer-pianist, gave a recital at the Klengenfeld College of Music last Monday night. His program was devoted to Beethoven as follows: Sonata, op. 2, No. 3; Sonata, op. 14, No. 1; "Bagatelle," op. 33, No. 6; Sonata, op. 53. Review next week.

HANCHETT LECTURE-RECITALS.

Dr. Henry G. Hanchett, assisted by a number of his professional pupils, gave the closing lecture recital at Adelphi College last Monday evening. Comments next Wednesday.

TO EUROPE.

Mrs. Norma Knüpfel, the manager of musical artists, leaves to-morrow on the Grosse Kurfürst to be absent until the end of July.

Lloyd Rand, the American tenor, left for England on the Teutonic April 23, and will be back here in October to fill concert engagements.

Albert A. Stanley, the president of the Music Teachers' National Association, expects to sail June 14 for an extended tour through Europe. He goes as music lecturer, with a special party organized by what is called the Bureau of University Travel, situated at Ithaca, N. Y. He will spend a week in Bayreuth, attending with his party the entire cycle.

Pulcifer-Blauvelt.

A PRETTY wedding took place last Wednesday evening, April 16, at 21 Hamilton terrace, Washington Heights, Manhattan.

The bride, Miss Florence Elizabeth Blauvelt, a talented musician, was the recent vocal instructor at Wells College. She is the youngest daughter of P. I. Blauvelt and sister of Mme. Lillian Blauvelt, the singer.

Charles Alfred Pulcifer, the bridegroom, who is well known in art and musical circles, is a son of H. H. Pulcifer, of Brooklyn.

The bride, a dainty blonde, was attired in a cream crepe de chene gown, richly embroidered, and carried a shower bouquet of lilies of the valley. The maid of honor, Miss Edna Pulcifer, sister of the bridegroom, wore pink crepe de chene, carrying white roses. E. H. Taylor, intimate friend of the bridegroom, was the best man. The officiating clergyman was the Rev. B. B. Bosworth, of the Washington Heights Baptist Church.

The house was artistically decorated with smilax, palms and cut flowers. An orchestra discoursed music throughout the evening.

Many Brooklyn and Manhattan people, relatives and friends of the contracting parties, were present.

After the supper Mr. and Mrs. Pulcifer left for an extended tour.

Felix Fox.

SOME press notices of Mr. Fox's third piano recital, which took place at Steinert Hall, Boston, Thursday afternoon, April 17, are here given. The program was:

Two organ choral preludes.....Bach-Busoni
Carnaval, op. 9.....Schumann
Sonata Tragica, op. 45.....MacDowell
Ballade, op. 10, No. 1.....Brahms
Intermezzo, op. 117, No. 2.....Brahms
Song Without Words, in G.....Mendelssohn
Papillons.....Rosenthal

Mr. Fox has made distinct and unusual progress within the present season. Yesterday was markedly the best playing he has done here. His technique was nearly always accurate, his rhythm much more continuously praiseworthy. His interpretations have gained in breadth and substance. His programs have contained much that was novel and interesting, much that should show the way to others who are content to linger on the dusty highway of concert programs. It is a pleasure to congratulate Mr. Fox on such consistent artistic growth.—Boston Transcript.

The Sonata Tragica was well played, particularly the largo maestoso and allegro eroico. The composer's mood was entered intimately with lucid illustration of his striking freedom of melodic contour and accentuation of the prevailing sombre tone. At the conclusion of the sonata the pianist was saluted with unstinted applause.—Advertiser.

The two principal numbers of the program, the Schumann "Carnaval" and the MacDowell Sonata, deserve special mention.

Mr. Fox played the first of these in a manner that has been equaled only once or twice in this city for a long time. Mr. Fox also played MacDowell's Sonata with admirable comprehension of the many abstruse thoughts with which the work abounds. He has certainly by this recital added to his reputation, for his performance was the best that he has done in Boston.—Post.

In the larger works on the program Mr. Fox showed advance in æsthetic thoughtfulness and intelligence. The pianist's gain in æsthetic feeling was also shown in MacDowell's Sonata, although the noble work demanded still greater breadth and more poignant emotion. Throughout the concert there were exhibitions of brilliant technique.—Journal.

AMY WHALEY.—Miss Amy Whaley has added a pretty song of her own to her repertory. When the prima donna sang the new composition, "I Do Not Know," at a recent concert, it was most favorably received and redemanded. Now Miss Whaley will sing the song on the tour which she will make with the Marine Band.



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AUGUSTA COTTELOW.

Brief Extracts from the St. Louis Press.

Had it not been for the piano playing of Miss Augusta Cottlow the ninth concert of the Choral-Symphony Society would have been dull and commonplace. But the work of this brilliant young artist aroused great enthusiasm and made the concert decidedly enjoyable.

Miss Cottlow made two appeals for public honors. Her first was in Tchaikowsky's Concerto for piano, and her second in solos by Schubert-Liszt, Brahms and Liszt. In the first number she created much enthusiasm, both by her artistic and forceful execution and by her almost faultless tempo, which was shown to remarkable advantage in her work with the orchestra. She was given repeated encores, which were most deserved. In the second number she also made a most favorable impression, and was the subject of much complimentary criticism by the large number in the audience who were qualified to judge of her work.—St. Louis Post-Dispatch, March 21, 1902.

Miss Augusta Cottlow, who gave a remarkable performance of Tchaikowsky's big Concerto, created great enthusiasm, and made a decidedly splendid impression on the St. Louis musical public. She is very young, and wins her audience at once by her charming and sympathetic appearance. In spite of her youth she is an artist of importance. The concerto gave her opportunity of displaying all the strong points in her playing; a beautiful large tone that one hardly expected from her dainty physique, her poetical playing, fine insight into the ideas of the composer, marvelous technic and keen, firm rhythm.

Tchaikowsky's Concerto is immensely difficult, and the consciousness of this made her playing seem a very little pedantic at first, but as soon as she felt the sympathy of her hearers her playing became freer and more impulsive, and she so won her audience that the most stormy demonstrations ensued. The enthusiasm grew greater with each part, and at the end she was recalled over and over again. Later Miss Cottlow played a group of soli, the "Lindenbaum" of Schubert-Liszt, which was given with charm and simplicity, but full of innermost feeling, an Intermezzo of Brahms and a Polonaise of Liszt. In the latter Miss Cottlow again displayed her brilliant and beautiful technic, and was obliged to add a number in response to enthusiastic and repeated recalls.—Die Westliche Post, St. Louis, March 21 (translation).

Miss Augusta Cottlow, pianist, was the soloist of the evening. Her introductory selection was Tchaikowsky's First Concerto, a work of great beauty and positive originality. Miss Cottlow is a young woman who has been before the public since she was a girl. She gets an unusually big tone and never allows the orchestra to drown her instrument. She is an artist of many accomplishments. Her playing aroused considerable enthusiasm, and she was recalled several times.—St. Louis Globe-Democrat, March 21.

Last week Augusta Cottlow returned to St. Louis for the first time since her "infant phenomenon" days, and played the Tchaikowsky Concerto with the Choral-Symphony Orchestra. Her years of work in Germany have fully matured her powers as a pianist. However, judging by her fragile face and figure, one fears that her health has suffered in the maturing process. But if the countless hours spent bending over the keyboard have injured her physically, there is no evidence of it in her playing. Her power is astounding. Her marvelously supple fingers and wrists seem to have an iron force. Miss Cottlow's mechanism in her playing might with advantage be copied by all students of the piano. Technically her schooling has been perfect. Intelligence and musical knowledge, too, are evident in her work. The reading of the concerto was illuminative; it was punctuated, capitalized, italicized and paraphrased in the most elucidating manner. What more can one ask for? Her splendid playing was very satisfying.—The Mirror, St. Louis, March 27.

Miss Augusta Cottlow, the soloist, is an artist of considerable note, and her share in the artistic success of the evening was generous. The numbers in which she was heard was Tchaikowsky's Concerto and the grouped solos "Der Lindenbaum," Schubert-Liszt; the Brahms Intermezzo in A flat and the Liszt Polonaise in E major. In the first Miss Cottlow was accompanied by the orchestra, and her study of Tchaikowsky met with warm approval. The solos were equally successful, and the soloist was called upon for an encore at the close.—St. Louis Republic, March 21.

Miss August Cottlow proved to be the best artist offering the Choral-Symphony Society has had this season. The audience was large and gave Miss Cottlow and the orchestra much applause. Miss Cottlow, thoroughly charming, purred beautiful, liquid tones from her piano, and used her hands so skillfully that it was a

pleasure to watch her. One would like to call her performance the fragrance of piano playing. She weaves and traces brilliantly; in this fine embroidery of music she is like Kubelik, and it is probable that with the same amount of clever advertising and management she would have become as popular as that young man. She has more repose than he.

It is wonderful what a bravura style she combines with the beautiful method of manipulating her hands. She works quite unostentatiously; she caresses the keys lovingly as she persuades the tones to purr forth. Miss Cottlow never pounds; even when she gets the big tones above the orchestra she touches the piano fondly. What amazes one most is that a young woman so frail and dainty should produce such bravura results. Miss Cottlow is a perfect artist of unusual ability and amazing skill.—St. Louis Star, March 21.

AMY MURRAY'S LECTURE RECITAL.

MISS AMY MURRAY gave a lecture recital of Scottish songs and ballads at the Buckingham Hotel last Thursday afternoon. She was assisted at the piano by Charles Edmund Work. Her program included a number of old and interesting ballads.

My Love She's but a Lassie Yet... James Hogg, the Ettrick Shepherd
My Boy Tammy... Hector MacNeill
O Whistle an' I'll Come to Ye, My Lad... Robert Burns
My Heart is Sair for Somebody... Robert Burns
Saw Ye Johnnie Comin'?... Old Folksong
Young Lochinvar... Sir Walter Scott
(Adapted to an old Border melody by Miss Murray.)
Tweedside... Lord Yester
(The melody ascribed by popular tradition to David Rizzio.)
Wha'll Be King But Charlie?...
(Jacobite Rebellion of 1745.)
The Flowers o' the Forest...
(Lament after the battle of Flodden Field.)
Cumha Mhíe-Críomhain (MacRimmon Shall No More Return)...
Air Fal-a-lal-o...
(Heard at a crofter's wedding in the Isle of Skye. Sung to the Clarsach, the ancient Celtic harp.)
The Barrin o' the Door... Old Folksong
Callin' Herrin'... Lady Nairne

An audience of fashionable women applauded the charming singer. The patronesses were: Miss Leary, Mrs. Samuel Verplanck, Mrs. David Dows, Mrs. Wm. Alexander Smith, Miss Vanderpoel, Mrs. Ellis Rowan, Miss Clara B. Spence, Mrs. Oliver Livingston Jones, Mrs. George Christopher Riggs (Kate Douglas Wiggin), Mrs. A. M. Stewart, Mrs. J. W. Boothby, Mrs. Robert Nicol and Mrs. Grant Squires.

Last Saturday Miss Murray sang for the Canadian Society of New York and Monday she gave a recital before the Y. W. C. A. To-day (Wednesday) Miss Murray gives a recital at the home of Mrs. Edward MacDowell, 349 Central Park West. To-morrow the Plainfield (N. J.) Woman's Club gives a "gentlemen's night," and Miss Murray is to be one of the entertainers. May 2 Miss Murray gives a recital at a church in East Orange and May 5 at the home of Mrs. Morris Beardsley at Bridgeport, Conn. She has other dates to fill in May, and on the 28th of the month she will sail for Scotland.

Leon Moreau Decorated by the French Government.

LEON MOREAU, the young pianist who is touring the country this season with Madame Nevada, has had a decoration conferred upon him by the French Government, in recognition of his distinguished services to musical art. It is the Palmes Academiques, an honor much prized by French litterateurs and musicians. Moreau is, naturally, quite proud of the decoration and wears in his buttonhole the purple ribbon, its insignia. The ribbon was sent to him from France by his mother, who was one of the first to learn of the honor conferred upon her son, and her letter appraising him of the fact reached him a mail sooner than the official notification of the French Government.

ARENS PUPIL RECITAL.

MRS. A. VAN DEN ENDE, a pupil of F. X. Arens, gave a recital at Carnegie Chamber Music Hall last Tuesday evening, April 22, at which she was assisted by other advanced pupils of the Arens studio and Richard Byron Overstreet, a former pupil. Mrs. Van den Ende's sweet, musical soprano voice has been beautifully placed. Her singing, particularly of the Lieder upon the program, was delicate, charming and intelligent. All that she did went to emphasize the sanity of Mr. Arens' method, a method embodying the best that the accepted methods of voice culture include. There are many professional singers of international reputation who might have learned something from Mrs. Van den Ende's musical singing and simplicity of style. Mr. Arens accompanied for all the singers. The program follows:

Greeting... Mendelssohn
Philomel Club.
Aria, She Alone Charmeth My Sadness (from Queen of Sheba)... Gounod
Mr. Overstreet.
Since First I Met Thee... Rubinstein
I Attempt from Love's Sickness to Fly... Purcell
Aria, He Is Kind (from Herodiade)... Massenet
Mrs. van den Ende.
Es muss was Wunderbares sein... Ries
Ritournelle... Chaminade
The Swing... Eleanor Smith
Mrs. van Wie.
Letter Duet from The Marriage of Figaro... Mozart
Susanna... Mrs. McKeever.
The Countess... Mrs. van den Ende.
I've Often Heard My Mother Say... von Flietitz
Life Is Vain... Johns
Wenn der Frühling auf die Berge steigt... Lassen
Mrs. van den Ende.
Die Ablösung... Holländer
Widmung... Schumann
Mr. Overstreet.
The Lass with the Delicate Air... Dr. Arne
Maiden's Wish... Chopin
If Love Is Kind... Old English
Mrs. van den Ende.
The May Bells and the Flowers... Mendelssohn
Philomel Club.

Before the vocal numbers Mr. Arens delivered a telling address on voice culture, and all in the audience who had passed through the agonies of conflicting vocal methods came away with a better understanding of what a correct method can do for the human voice. Even the layman derived much from what Mr. Arens had to say. Truly the ensemble singing of the Philomel Club fell joyously upon the ear. It seemed as if a group of violins, cellos and violas were playing together, so musical was the tone and so free and easy the tone emission. The solos of Mrs. van Wie and Mr. Overstreet and the duet from "The Marriage of Figaro," as well as the singing of the "star" of the evening, Mrs. Van den Ende, all combined to make the recital one remarkable for the end of the season. Mrs. van den Ende will return to her home in Chicago for the summer, but next year she is coming back to New York to resume her studies with Mr. Arens.

As THE MUSICAL COURIER announced last week, Mr. Arens has resigned the conductorship of the People's Symphony Concerts in order to devote his entire time to voice culture. He is in hearty sympathy with the other work, and as a citizen will support it, but he realizes that he must remain a specialist in these days of specialization. A man may do several things equally well, but if he would win the confidence of other men and women he must concentrate upon one business and profession. Good voice teachers are needed in New York, and Mr. Arens is one of the good ones.

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Among those artists who have at various times honored Mr. Klein by studying with him, &c., &c., with him are the following:

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Madame Gadski,
Miss Marguerite Macintyre,
Madame Schumann-Heink,
Mr. Ben Davies,
Mr. Joseph O'Mara,Miss Ella Russell,
Miss Esther Palliser,
Madame Alice Esty,
Miss Oltzka,
Mme. Clara Poole-King,
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BLANCHARD ART BUILDING,
LOS ANGELES, Cal., April 8, 1902.

LOS ANGELES has been dead, musically, for the past few weeks, due in some measure to the Lenten season, and in part, possibly, to the rule that seems to prevail here, season after season, of a surfeit of ongoings followed by a period of dearth. A winter of unusual musical activity terminated abruptly, March 8, by a week in which two concerts by the Chicago Symphony Orchestra, a symphony concert by our own local orchestra, with Mrs. Katharine Fisk as soloist, and a number of smaller affairs elbowed each other.

Three musical events likely to prove attractive are announced for this month. Max Heinrich and his daughter, Miss Julia Heinrich, will give a song recital at the Los Angeles Theatre the 14th. The Collamarini-Repetto Operatic Concert Company will give a concert at Simpson Auditorium, April 21. The company includes Estefania Collamarini, contralto; Vittoria Italia Repetto, soprano, Domenico Russo, tenor; Giuseppe Ferrari, baritone, and Andrae Benoist, pianist. On the 29th Mme. Fannie Bloomfield-Zeisler will give a piano recital at Blanchard Hall. This artist appeared here some three years ago, almost unheralded, and was greeted by a shamefully small but appreciative audience. With more adequate announcement she will doubtless find a Los Angeles audience more befitting her attainments on her second visit here. Mme. Zeisler will tour Southern California under Blanchard & Venter's management, as also with the Collamarini-Repetto Company.

The Treble Clef Club, at its annual meeting, April 3, elected the following officers: Mrs. W. J. Scholl, president; Mrs. C. E. Washburn, first vice-president; Mrs. A. J. Wallace, second vice-president; Mrs. E. H. Edwards, third vice-president; Mrs. E. Showalter, fourth vice-president; Mrs. O. A. Travesty, fifth vice-president; Mrs. Maude Joy, sixth vice-president; Mrs. W. G. Taylor, secretary; Mrs. J. V. Akey, treasurer; Mrs. N. D. Bennett, librarian; Miss McPherrin, assistant librarian. Mr. Poulin continues as conductor, and Miss Ada Showalter as accompanist.

Mme. Isidora Martinez, formerly director of the Treble Clef Club, and well known in musical circles here, is in Boston, and report has it that she is meeting with recognition in the Hub.

At the Cecile Chaminade Club Musicale, April 15, Frederick Glover, violinist, and Miss Frances Close pianist, will play.

As the season draws to a close, teachers are busy preparing pupils for public recitals. It may not be amiss to say that Los Angeles possess a very creditable percentage of really excellent teachers and some of the recitals that close the teaching year are of a character worthy of artistic consideration.

J. C. Bartlett's Easter cantata, "From Death to Life," was given at the Pasadena Universalist Church, March 30, and at the Los Angeles Church of the Unity, April 6, by the united choirs of those churches. The cantata is very uneven in merit, some of the work being effective and well written, and other parts being commonplace.

Liza Lehmann's setting of "In a Persian Garden," was given at Hotel Raymond on the evening of March 20, by Mrs. Colby, Miss Scanlon, Mr. Dupuy and Mr. Williams, the same quartet that gave the cycle in so excellent a manner at Hotel Green, in February. The affair was under the direction of Edmund Earle.

An attractive praise service program was given by the choir of the Independent Church of Christ last Sunday evening. Instrumentalists assisting included W. H. Mead, flute; F. R. Wismer, violin, and H. P. Flint, 'cello. Solo and ensemble numbers were sung by Mme. Geneva Johnstone-Bishop, Mrs. Florence Scarborough, Charles Modini-Wood and Edward Quinlan. Miss Blanch Rogers presided at the organ.

Mrs. Roth Hamilton entertained the Monday Musical Club at the spacious studio rooms of her mother, Mrs. Jennie Kempton, in the Blanchard Art Building, March 31.

Jessie Shay.

MISS JESSIE SHAY, as one of the soloists of the Saengerbund concert in Brooklyn last Monday evening (April 21), did her part toward making the concert an artistic event. Extracts from the reports in the Brooklyn papers follow:

Miss Jessie Shay was the assisting pianist. Her well chosen selections were rendered with technical skill and artistic taste.—Citizen, April 22, 1902.

Miss Shay belongs to the coterie of young American pianists who have forged to the front by virtue of the genuineness of their accomplishment. Her renderings are marked by refinement and good taste. Miss Shay displayed ready facility in her playing of Raff's Prelude and in a double note study by Moszkowski, and real interpretative skill in the Chopin Nocturne in F sharp major and Moszkowski's Waltz, op. 17.—Times.

If Miss Shay knew how to display her technical facility in a Prelude of Raff and a Moszkowski Etude and Waltz, she also showed in the Chopin F sharp major Nocturne that she understands how to breathe soul into her performance.—Freie Presse (translation).

Hardly less enjoyable was the performance of Miss Jessie Shay, pianist. It is pleasing to note the advent of a bright young artist

whose buoyancy and emotionalism atone for want of maturity. Those of catholic taste in music will find her interpretations as dainty, as pretty as her person, which is quite a compliment to her artistic qualities. She is and will remain what the average woman pianist unfortunately is not—thoroughly feminine. Doubtless this is the reason she is able to bring out with such clearness the delicate beauties of Chopin.—Standard-Union.

Anderson—Baernstein.

THESE two artists are still busy with engagements, and will be kept so until unusually late this season. Returning from the West only a few days ago, they, after a short rest, are now en route, singing at the Springfield, Syracuse and Kansas City festivals, besides concerts and recitals in Chicago, Toledo and other Western cities.

Sara Anderson was obliged to refuse the Milwaukee Festival and the Baltimore Oratorio Society, on account of her numerous bookings. Some recent Boston and Detroit notices of Mr. Baernstein's readings of Haydn's "Creation" and Gounod's "Faust" follow:

The production of Gounod's "Faust" by the St. Cecilia Society, in the Light Guard Armory last night, was a fitting close to this season's concerts of that organization. The large auditorium was filled with a representative audience, which showed its appreciation of the splendid rendition of the music by hearty applause. The chorus had been augmented since the last concert and did splendid work under the leadership of N. J. Corey.—Detroit To-day, April 9, 1902.

Baernstein's voice never showed to better advantage than last night in the sardonic, sinister Mephisto music. His rendition of the "Calf of Gold" was superb. His singing was flawless throughout the entire score.—Detroit Evening News, April 9, 1902.

Joseph Baernstein's voice is as gloriously rich and smooth as ever. The dramatic interpretation he gave of the role of Mephisto left nothing to be desired, while his enunciation was a delight to the ear. The honors of the evening fairly belonged to him.—Detroit Journal, April 9, 1902.

Baernstein's Mephisto is one of his favorite roles, and he put so much of mockery and savage denunciation into the score that he made it one of the most interesting parts of the evening. His mocking serenade in the fourth act brought in the sardonic laugh that is commonly associated with the devil, and his scene with Marguerite in the church was a masterpiece of dignity and force.—Detroit Free Press, April 9, 1902.

The great success of the evening, however, was achieved by Mr. Baernstein. His work was among the best he has ever given here. His tones were full and true, and in the famous recitative passages describing the creation of the various animals he took the low D round and clear that brought out a perfect storm of applause.—Boston Post, March 31, 1902.

Raphael's bass part was ably taken by Joseph Baernstein, who improves with every appearance. His recitative, "And God Created Whales," was a vivid piece of declamation, and the manner in which he took his passages about the "tawny lions," "flexible tigers," "nimble stag," "noble steed" and "cattle in herds" was enthusiastically received. Mr. Baernstein sang with correctness and intelligence, as well as with delightful enunciation.—Boston Globe, March 31, 1902.

Mr. Baernstein dealt honorably and efficiently with the bass music; his voice is of true bass quality, noble and even stately, clear, sweet and flexible. He sang with unflinching care and good faith, took no liberties, exaggerated no phrase and spoke his text distinctly and to the point. He made a hit with the audience by taking the low D in the "worm" phrase, as he had just given particular satisfaction with the whole of the preceding air.—Boston Herald, March 31, 1902.

In Mr. Baernstein we find an artist not unacquainted to Boston, though heard here far too seldom. A most conspicuous rendering was heard. Few artists enunciate with more exactness than this artist.—Boston Daily Advertiser, March 31, 1902.

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April 14, 1902.



THE annual concert which the Philharmonic Orchestra arranges and performs for the benefit of its own pension fund, and with which it winds up its season of subscription symphony soirées, is usually a very attractive affair. Despite this fact, enhanced through the on this occasion always gratuitous services of Arthur Nikisch as conductor, the engagement of a soloist of drawing powers and a good program, I have of late years always noticed that these extra concerts for a charitable purpose do not add as much to the coffers of the said pension funds as they ought to, in view of all the circumstances connected with such an affair. One cannot but make the frequenters of the regular subscription cycle of ten concerts the reproach of showing ingratitude. All the season through they enjoy the admirable efforts of the orchestra, they enthuse over Nikisch, and they applaud the soloist, but when it comes to spending a few marks for the purpose of assisting the artists in their most worthy object of providing for the future of widows, orphans and incapacitated members of the Philharmonic Orchestra, then they hold aloof. Nevertheless the concert which took place a week ago to-day, and which ought to have crowded the Philharmonic to the walls, was fairly well attended, and those who came had every reason to feel satisfied with the way they spent their evening and their money. This last was one of the most enjoyable concerts they could have heard, and the enthusiasm with which every number upon the program was received and receipted for in the way of grateful applause showed that the audience was certainly more appreciative than numerous. After the final number, the brilliantly performed "Tannhäuser" overture, in the coda of which Nikisch as usual brought out his culminating horn sforzato effect, he received from the audience a perfect ovation.

The first half of the program consisted of Berlioz's Fantastic symphony, for the fanciful interpretation of which remarkable work Nikisch was famous in Boston. He has since worked out his reading and introduced into it a few more touches of imagination, which make especially the scene in the fields as well as the gruesome march to the scaffold arise before the listener's mind with more than ordinary vivacity. It is wonderful how Nikisch in these almost improvised—at least they seem so—sudden rhythmic and dynamic arbitrary changes carries his orchestra with him, and how absolutely hypnotically they obey his indications and merest suggestions. In this one respect, viz., the perfect control over his orchestra, also in

unwonted situations and abrupt whimsicalities, Nikisch beats any other conductor I wot of.

Between the two orchestra works stood Tchaikowsky's B flat minor Piano Concerto, interpreted by Teresa Carreño, who has of late stood well in the foreground of musical doings in Berlin. She deserves this distinction, for Carreño in the years when most other reproductive artists have ceased growing shows an ever increasing and very marked development. The maturer in years, the riper her musical judgment seems to wax, and without losing any in magnetism and intensity of her red hot temperament she gains stronger control over it, and uses it with wiser discretion. The Tchaikowsky Concerto is in every way best adapted for her peculiar style, both of interpretation and virtuosship, and hence, barring a reading I once heard from Slivinski, and which seemed to me matchless, I have in dozens of performances of that work not listened to a more enjoyable one than that given by our imposing looking countrywoman, Teresa Carreño.

When after the postponement of the première of Miss E. M. Smyth's one act opera, "The Forest," I ventured the prognostication that the postponement would be one ad Calendas Græcas, I dealt with Dr. Muck, but not with His Majesty Emperor William II. I knew that at the final rehearsal the said conductor had laid down his baton and had uttered the ominous words: "So geht's nicht!" Then Miss Dietrich suddenly grew indisposed, the première was postponed, and Miss Smyth should have returned to England. She did not do so, and in consequence the conductor was asked into His Majesty's august presence. Here he is said to have told the Emperor that in the condition in which the score of "The Forest" was handed in by the composeress it was impossible to perform, and that even if reorchestrated it would prove a fiasco. The monarch, however, insisted upon a production of the work at the Royal Opera House, where his wish, of course, is command, saying that there were reasons for it and that a fiasco was not his but the composer's brunt to bear. Then some musician of routine was set to task over the score, and the work was brought out for the first time last Wednesday night. The result was the one Dr. Muck had foreseen. The papers all blame the royal intendency for having taken up another new work, the fourth one this season which proved a fiasco. The critics in this instance did an injustice to the intendency, just as they and the public did in causing the fiasco of the

previous novelty, Eugen d'Albert's opera, "The Improvisator." The failure of the former work is entirely due to a faulty and thoroughly uninteresting libretto, while d'Albert's finely worked and effectively orchestrated music ought to have found the admiration of the critics. The work, however, has been withdrawn from the repertory, and so there is no use of crying further over spilt milk. In the matter of the production of "The Forest," however, the intendency had no choice, and hence ought to be exempt from blame.

Who, however, is Miss Smyth, that she could prevail upon the Emperor so as to have her opera produced even against the advice of his much trusted first conductor? I saw her in the first tier of boxes sitting close by the veteran Dr. Joseph Joachim, who loves all that's English because the English love Joachim. She is a prim, neat and cold looking spinster, "high in the thirtynine," as they say here of a young woman "d'un certain age." You would take her for anything rather than a composer. Some say that her sister is first lady in waiting upon the present Queen of England, and hence explain her influence at the Prussian Court. Others maintain that she is the daughter of an archbishop. It must be one of the Church of England, for Roman Catholic Church dignitaries, as you all know, have no daughters, barring the cardinal in "La Juive," but she is only a stage daughter, and history does not explain how he came by her. Be that as it may, Miss Smyth's influence must be a very potent one, and she used it for her own discomfort, for she brought upon her virginal head a fiasco the like of which I have never witnessed.

There was a moment of dead silence after the curtain went down, and then faint applause for the artists who had bravely sacrificed themselves for a stillborn task. They appeared before the curtain once, but when an effort was made by some injudicious friends to try for another curtain call which was to bring the composer before the footlights, there arose some sharp and energetic hissing, the meaning of which could not be misconstrued, and wisely thinking discretion the better part of valor, Miss Smyth remained far from the battlefield, upon which she would have suffered an ignominious defeat, and now you ask me, "What about was this fiasco, Wozu der Laerm?" Whereupon I shall promptly answer you, that I don't know, and that forsooth it seemed to me much ado about nothing. "The Forest" is an opera which might just as well have been named the "Hoodoo Roebuck," for it was a poached buck which Heinrich, a handsome young forester, shot for his intended wedding feast and hid in a well, that brought about most of the mischief. Iolanthe, although the mistress of Landgrave Rudolf, falls in love with Heinrich. Hence her leitmotif always resounds in the same ominous and suggestive horns which Mozart applied with like symbolical intention in the "Figaro" aria.

That is all right, but why the people should fly in anxiety from the woods whenever the horn call is heard is more than I could comprehend. Iolanthe makes advances to the young forester against which the biblical story of the late Mrs. Potiphar sounds like a novel by Marlitt. He, however, a second Joseph, resists, probably less, however, from Parsifalian motives than because he prefers Roeschen, his pretty betrothed whom he is to wed the very next day. It won't do to enter into love affairs with a woman of whom the coy libretto asserts that "Kein Juengling sicher vor ihrer Lust, vor ihrer wilden, unbaendigen Lust," when you are going to get married right afterward. So Heinrich retires to his sweetheart's hut, while Iolanthe raves upon the stage so loudly that even the Landgrave—not the old one from "Tannhäuser"—hears it. One should imagine that this would put a damper, if only temporarily, upon the lady's feelings. Far from it. With a candor worthy of a better soul she tells the "weak" former partner of her joys that she is sick and tired of him and that by all odds she prefers the young

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forester. At this inconvenient moment the poached roebuck is discovered near the "old oaken bucket," and Heinrich is found guilty of an offense, which present laws would punish with a fine of 15 to 20 marks, but which in the days of the Landgrave Rudolf brought capital punishment to the trespasser against the game laws. Here is Iolanthe's opportunity, and she immediately places Heinrich before the alternative: Choose me or death. What would you have done in this emergency? What I would have done, I know. Well, Heinrich did the other thing, and is slain together with his sweetheart who wants to protect him with her body. The funny part is that immediately upon this fiendish close of the action of the plot there resound some English church tunes, or something very much resembling them, sung by invisible "ghosts of the forest."

So much for the book, but what shall I say about the music? In order to answer that question, I should first have to ask myself, Well, is it music? and then reply in the negative, for Miss Smyth's score contains really very little that could be designated as much more than a succession of noises strung together in most amateurish fashion, and being made to do service as musical and orchestral garb for the words and action of the plot.

I pitied the singers, Misses Hiedler and Dietrich, and Messrs. Hoffmann, Kraus, Moedlinger and Nebe, who had to utter this trash, and above all my sincerest sympathy went out to Dr. Muck, who had to wield the field marshal's staff in a battle that was lost before the overture was at an end.

The fiasco was followed by a lively and highly enjoyable performance of Peter Cornelius' long neglected, charming comic opera, "The Barber of Bagdad," with Knuepfer in the title role, Sommer as Nurridin, Mrs. Herzog, Morgiana; Mrs. Goetze, Bostana, and Lieban as the Cadi Baba Mustapha.

Eugenie and Lutta Sorgatz gave on April 4, in the Hotel de Rome, a well attended and very successful song and duet recital.

Both of the artists were schooled by the celebrated Jenny Meyer, for many years and until the time of her death directress of the Stern Conservatory.

Eugenie, the elder of the two, who is one of the many singing teachers in Berlin, sang songs by different composers. She made the hit of the evening with two very pretty novelties, "Abendlied" and "Gondoliera," by Miguel Capillonck, pianist and composer, who has lately enriched musical literature by many beautiful songs, of which the two above named will probably figure soon on many programs.

Eugenie Sorgatz delivered the songs with exquisite refinement and taste, proving in works of sharply contrasting character her versatility of style.

She has her voice under perfect control, which was shown to best advantage in long sustained tones, where her diminuendos from fortissimo to the softest pianissimo were remarkable.

Lutta Sorgatz, late prima donna of the Weimar Court Opera, interpreted with great dramatic verve and brilliant coloratura two arias, the one of the Queen of the Night, from "The Magic Flute," and the other from "Mignon." She displayed a good intonation, clear technique and a voice full, youthful and fresh.

She threw her whole personality into what she sang and roused the audience to a high pitch of enthusiasm.

In the duets the voices blended together harmoniously and the artists astonished by their absolute perfection of ensemble.

Valerio Franchetti, first solo violinist of the Colonne Orchestra of Paris, who concertized here under the pseudonym of Oliveira, scored success and gained the admiration of the public and professionals at a concert he gave at Beethoven Hall last Friday night. It was his second appearance here, and as I suppose that Mr. Abell treated the debut in his expert style, I need only to say that I consider the young foreigner as one of the best violinists that have lately come to the front. The Bach E major concerto he played broadly in tone and sentiment, but with a freedom of rhythm which not infrequently put him at variance with the band. Indeed, the Philharmonic Orchestra accompanied none too well on this occasion, and they seemed tired and fagged out, so that it is really quite a boon that they will make this year no spring tournée, but will have a short vacation before taking up their annual summer season at Scheveningen.

The Mendelssohn concerto Mr. Oliveira performed with utmost elegance, finish and a certain dash, which gave it an extra flavor that made the hackneyed work newly palatable. In the coda of the first movement his tempo grew so fast and furious that the Philharmonic Orchestra had trouble in keeping up with the soloist, and the same thing happened also in several episodes of the finale. Oliveira's tone in the andante was equally as pure as it was round and sweet. His technique is immense and his style, especially in the coquettish Saint-Saëns Rondo Capriccioso, graceful and effective.

At a concert of Helene Hartwig I heard a young violinist, Max Modern, perform my Gesang for the G string. It was the first time I had a chance to listen to it in concert, and when the performer was through I wished I hadn't heard it at all. He drew the tempi into a snail-like largo, thus making the first part and its return at the close seem of interminable length and monotony, besides unpardonably faulty intonation nearly throughout. To make matters worse the accompanist played almost inaudibly, and played havoc with my harmonies. The concert giver, Miss Helene Hartwig, although she boasts of the title of court opera singer to the Grand Duke of Brunswick, proved only a moderate coloratura singer of less technical equipment even than charm of voice.

On the same evening the Crefeld Male Chorus Singing Society gave the first of three concerts in the German capital before a crowded and enthusiastic hall at the Philharmonie. Their à capella singing, under Gustav Pielken's direction, showed excellent training in point of precision, shading and general finish of ensemble. Their selections also were somewhat out of the common, and embraced among noteworthy novelties a madrigal each by Heinrich Gottlieb-Nohren, Gustav Pielken and Felix von Woyrsch. There was plenty of variety in the program, of which the singing of Nicolaus Rothmühl and Mrs. Herzog were the attractions, while the performance of the second and third movements from the Mendelssohn Concerto, by the Belgian violinist Nicola Lambinon, proved not remarkable. The good Crefelders could have asked anyone from the six first violinists of the Berlin Philharmonic Orches-

tra to play that work on this occasion, and I would bet a week's salary that he could have beaten the young man they brought along from Liege, and for whom they probably had to pay railroad and hotel expenses, which they could have saved by taking one of the Berlin boys.

Arthur Nikisch immediately after the Philharmonic benefit concert left for St. Petersburg, where he is to conduct three concerts.

A French opera company will begin a short stagione at Kroll's on the 17th inst., where their repertory will consist of "Carmen," "Faust," "Galathée," "Manon," "Romeo and Juliet," "Navarraise" and "Mireille."

Lilli Lehmann cannot rest quietly upon her laurels, shekels or anything else. She will begin next week with a few "guesting" appearances at the Theater des Westens, starting with "Fidelio" and following it up with the Countess in "Nozze di Figaro."

Young Arthur Hartmann, the successful American violinist, has just gone to London, where he expects to give two concerts with orchestra.

Of the sixty-four candidates who will apply at the spring examinations for entrance into the Hochschule piano classes twenty-eight are Americans; of these nineteen are women, and of the lot nearly all are foolish.

Miss Zudie Harris is in London, where an early recital is booked for her. The gifted young lady is not only a pianist but a composer as well, and a number of her songs will figure on the London program. They will be sung by Mrs. Minnie Methot, who will also assist Miss Harris at a later recital to be given in Paris.

Mascagni is in town rehearsing the chorus for a grand charity performance of Rossini's "Stabat Mater," to be given under the celebrated maestro's direction next week.

Wonder of wonders! Joachim and his quartet announce a "novelty evening" for their final concert soon. It now remains to be seen how novel will be their program.

Charles M. Laski, of Brooklyn, New York, has come here to study counterpoint and orchestration. The young man has in his portfolio several orchestral overtures, one unfinished symphony, a violin concerto and a string quartet. He is just nineteen years old. Young America is coming on, eh?

Several managerial hooks are being baited for Arthur van Eweyk, the renowned American baritone, who thinks of appearing next season for a few months in the United States. Mr. van Eweyk's stay will necessarily be very

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short, for already his European engagements are dated as far ahead as May, 1903.

Miss Lillian Myers, of Portland, Ore., thinks of finishing her violin studies here in May and then going to Paris with her mother, and there spending a year or so under Marsick or Thibaud.

Miss Mary Münchhoff has settled all her plans for an early trip to her native city, Omaha, where she has not been for seven years. A public reception will there await the popular, successful and pretty young vocalist.

Miss Clara Krause, who was formerly a popular piano pedagogue at the Chicago Musical College, is repeating her success in Berlin, where she has a very large class of pupils and is a great society favorite.

Miss Germaine Ames, of Chicago, possessor of an exceptionally rich and musical contralto voice, is progressing splendidly here under a capable instructor, and will doubtless make more than an average success as soon as she decides to appear in public.

Leopold Godowsky will in all probability settle in Weimar for the summer. The pretty, old town has not known such a great pianistic inhabitant since the days of Liszt.

Arnold Lohmann, of Wilkesbarre, Pa., is one of Wittek's star students. He will make his debut in the fall.

Miss Emma Ramsey and Miss Marcel have gone to Paris, where they will continue their vocal studies.

Albert E. Hall, of Boston, who has been studying piano here for several months, became suddenly afflicted with a disorder peculiar to pianists, and left quite suddenly for Vienna, where he intends to gain entrance to Leschetizky's class.

Geraldine Farrar will leave for Italy shortly. Her work at the Royal Opera here will not recommence until next September.

Prof. Dr. Jedliczka has been away for a long Easter holiday. The popular teacher has never had a busier winter than this one.

Miss Blanche Adler, of Chicago, is doing fine work with Corelli. Miss Adler will surely make an operatic success, for she has the necessary vocal and histrionic ability, and before all things limitless ambition and determination.

Miss Jeanne Golz, a very much beloved and sympathetic young Berlin concert singer, one who in a quiet way has done lots of good for many poor artists, died of cancer of the throat last week.

Some Berlin papers had a notice to the effect that the Berlin Cathedral choir would take part in next year's Baltimore singing festival. Upon inquiry at the proper source I learn that the trip is not intended and all rumors to the contrary unfounded.

For the casts of the Verdi Festspiel performances the following first-class personnel has been engaged by Count Hochberg: Tenors, Emilio de Marchi, from the New York Metropolitan Opera House; Francesco Signorini,

from the Argentino of Rome. Baritones, Mario Sammarco, from the Scala, Milan; Vittorio Brombara, from the Imperial Opera, St. Petersburg. Basses, Vittorio Arimondi, from the Imperial Opera, St. Petersburg; Alessandro Silvestri, from the Regis, Turin. Prima donna, Maria de Machi, from the Scala, Milan. Coloratura, Luisa Tetrassini, from the San Carlo, Naples. Altos, Virginia Guerinni, from the Scala; Aurelia Arimondi, from the Fenice, Venice. Conductor, Arturo Vigna, from the Monte Carlo Grand Opera.

Callers at this office during the past week were Walde-mar von Dahlen, a tenor from Denver, who, with his wife, soprano, is studying here under Prof. Alfred Blume; Rubin Goldmark, the young and talented American composer, and Felix Kraemer, formerly long distance piano traveler of New York, and always all-around good fellow well met.

Aspects of Indian Music.

THE songs of the Indians are widely different from each other in their meaning, and therefore the spirit of each should lead to a keenly specialized harmonic presentation. Thus we are driven to chromatics and modern effects in harmony in order to represent those various feelings characterizing, for the Indian himself, the various emotions underlying the different songs. And at the same time a heightened art value is gained, in that each song thus harmonized will have a distinctive character, and will never be confused with any other song. There is a wealth of powerful elemental folk expression about us, as yet but little known, which possesses the poetic qualities, the freedom from conventionality, the suggestiveness necessary to form an element which shall be of the greatest value in contributing to a more forceful native music than that which we now possess. Willingness on the part of students to approach with sufficient reverence the deeper religious or legendary meanings underlying the Indian songs and all the customs of Indian life, and willingness on the part of the Indian to impart these meanings to those capable of reverencing and appreciating them, would lead to results the importance of which could not easily be overestimated. And especially now during this generative and critical period, critical both for Indian education and for American art, it is of the greatest importance to develop all the possibilities latent in the situation.—Southern Workman for April.

Harriette Cady.

THE Baltimore Morning Herald says of Miss Harriette Cady's recital which she recently gave in Baltimore: That part of the program which received the best interpretation was "Hark! Hark! the Lark," Schubert-Liszt, and the Twelfth Hungarian Rhapsody, Liszt, which was really brilliantly played, and elicited two encores. The Scherzo in F, "Im Troika" and "Chant sans Paroles," of Tchaikowsky, also received good attention at the pianist's hands.

Miss Cady has had such an attack of the grip that her piano recital at the Marion Cricket Club (just outside Philadelphia) had to be abandoned. Her last appearance was at a private musicale at Mrs. J. Fred Pierson's last week, when she played several solos, Herr Anton Schott, the German tenor, being the other artist.

Light and Advance.

A CONCERT of the Männer Gesang Verein "Lied Hoch," held at the Felsenkeller, Leipsic, on April 13, attracted a large and appreciative audience of more than 700 people. Among those taking part were the two New Yorkers, Barnet Licht, who conducted the Verein, and Carl Rath, who played accompaniments. Mr. Licht will be remembered as having been connected with the Halevy Singing Society of New York, and Mr. Rath as former organist of Calvary Lutheran Church, Brooklyn.

European Notes.

THE statue of Beethoven on which Max Klinger has been at work for fifteen years has been on exhibition at Vienna. Beethoven is represented seated on a throne, the figure is twice the size of life, the upper part nude, cut from a block of white marble with blue reflections, the lower part concealed by drapery in brown marble; the throne is gilded bronze adorned with reliefs, and at the foot of the statue is an enormous eagle with wings outspread. The reliefs represent Adam and Eve, Tantalus, Aphrodite and the Crucifixion of Christ. The effect of this polychrome monument is said to be admirable and wonder is expressed as to what city is rich enough to be the purchaser. There must be some very cryptic meaning in the groups of Tantalus and Aphrodite between the biblical groups, which solvers of puzzles are invited to discover. New York could buy the work easily, but a nude Beethoven of colossal magnitude must be as absurd as the nude Dr. Johnson in St. Paul's, London.

Another Brahms lawsuit. Frau Maria Joachim, wife of the great violinist, has appealed to a court in Vienna to order the return to her of a letter that she had written to Brahms, the friend of her husband's youth. The court ordered the return of the letter, which is strictly personal, but the heirs have appealed to a higher court. The result is awaited with interest, as most of Brahms' correspondents desire the return of their letters.

One of the visitors to the Schubert exhibition at Vienna was an old man of eighty-two, Captain Edouard Traumweger, who knew Schubert and had heard him and Vogl, who was the first to sing Schubert's songs. Captain Traumweger relates that Vogl never sang the last words of the "Erlking," "Das kind war todt," but spoke them with wonderful expression. At the first performance of "The Huguenots," February 29, 1836, in the great scene of fourth act, Nourrit and Mlle. Falcon were so carried away by the passion of the scene that the lady, unable to master her emotions, ceased to sing, and screamed "Raoul ils te tueraient" in a tone which none of those present can forget. But a Traumweger in 1820!

At a recent concert of the Tonkünstler's Orchestra in Berlin Prof. Franz Kullak appeared in the double role of composer and conductor. His new compositions, which included a Funeral March, a Waltz and a Fest Polonaise, were received with great favor.

The *Kreuz Zeitung* said:

It was to be expected that only works of aesthetic merit would be offered by one who bears the conjuring name of Kullak, but even the best friends and admirers of Franz Kullak were surprised at the spontaneous, fresh and natural grace his work presented. The works were received with great applause, and will doubtless soon find their way into every concert hall where good orchestral music is performed.

In these three compositions a melodic charm and naturalness prevails which widely avoids all triviality. At the same time a refreshing rhythm throughout gives inspiring effect.—Tageblatt.

His compositions won an enthusiastic reception from the large audience and the composer was honored with many recalls.—Börsen Courier.

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Boston Music Notes.



Boston, Mass., April 26, 1902.

Harrison W. Bennett, pupil of Arthur J. Hubbard, who has been with Maestro Antonio Cotogni, of Rome, for the past eighteen months, begins his operatic career in Orvieto, Italy, May 1, singing the bass part in "La Favorita." Mr. Hubbard has recently received a letter from Signor Cotogni, in which he expresses the opinion that Mr. Bennett will make a great career.

Hans Schneider gave a talk before the Art Club of Providence last week on "Pessimism in Music," illustrated by works of Tchaikowsky, Richard Strauss and Wagner.

B. J. Lang and George Riddle appeared in Mendelssohn Hall, New York, on Tuesday evening.

Madame Sargent-Goodelle, who has been having a long and successful season at her Boston and Haverhill studios, has in preparation a pupils' recital to be given at Huntington Chambers Hall, this city. Among her pupils taking new positions on May 1 are Frank Cummings, tenor, and Robert Adams, baritone, who go to the First Congregational Church, Amesbury; Mrs. Ethel S. Noyes has been engaged at the First Unitarian Church, Newburyport; Mme. Nellie Painchard has been re-engaged at the Clinton Avenue Congregational Church, Brooklyn, N. Y., this making the fourth year of her connection with the choir at this church. Joseph Gavreault, whose going to Italy for study has been postponed for one year, will sing at the Fourth Presbyterian Church, New York city.

John Jewett Turner received many congratulations upon the success of his pupil, Miss Perkins, at last Wednesday's recital. It was universally remarked how much her voice has gained during the past year in volume, purity of tone and style. Particularly worthy of mention was the cadenzas with violin, which were beautifully executed.

At the concert of the Swedish Singing Society on April 23 Mrs. Lunde Wright was in splendid voice and took the audience by storm, especially with her Norwegian songs, which she sang charmingly, as usual.

Madame Franklin's pupil, Miss Alice Robbins Cole, made a distinct success with the Symphony Orchestra on Thursday evening in Cambridge. She sang a Händel aria and three Brahms' songs, winning several most enthusiastic recalls.

Miss Heindl, who sang at Chickering Hall on Monday night in two groups of songs, was compelled to respond to an encore. Miss Heindl has had more engagements offered than she could accept, and the future of this young artist seems assured.

Pupils of the Faelten Pianoforte School gave a very enjoyable recital in Faelten Hall Saturday noon before a large and enthusiastic audience. All the pupils played from memory, and with such artistic finish and style as to call for many warm expressions of approval. Those who took part were: Josefa Murray, Barbara Hayden, Gladys Glines, Mildren Page, Carl Perley, Margot Cushing, Alice Vogel, Madeleine Keilty, Elizabeth C. James, William Barton,

Ruth Rapoport, Elmer Willison, Helen Gormley, Florence Virginia Cummings and Elestine Springer.

A recital was given at the New England Conservatory of Music Wednesday evening by the students of the advanced classes, including Miss Evelyn Helen Dolloff, Roxbury; Miss Sarah Morton, Fairhaven; Miss Sibyl Shields, Ebensburg, Pa.; Miss Edith Freeman, Wayne, Pa., and Gordon Thayer, Boston, who furnished a program embracing compositions by Schumann, Rotoli, Caldaro, Martini, Schubert, Heller, Chopin, Rossi and Rubinstein.

On Tuesday evening, April 29, there will be a piano recital by Miss Mary Lincoln Moore, and on Friday evening, May 2, a piano recital by Miss Marie Eunicia Treat.

Three of Felix Fox's pupils, Mrs. A. Lincoln Filene, of Boston; Miss Olive Rogers, of Beverly, and A. W. An-

SINFONIA.

THE success of the Sinfonia meeting in Philadelphia last week was an undoubted one. At the business session held on April 22 in the Broad Street Conservatory of Music important amendments to the constitution were made. A chapter was founded for the Auditorium Conservatory of Music in Chicago, to be called the Zeta Chapter. This was preceded by permission given to the University School of Music at Ann Arbor, Mich., to form a chapter there.

Ossian E. Mills, the first supreme president, was elected honorary president for life. The entertaining was done in the Philadelphia convention by the Beta Chapter of Philadelphia, the work having been done by Supreme Treasurer Combs.

In the election of officers Gilbert Reynolds Combs was made supreme president; Leslie Stone, of Boston, supreme vice-president; Supreme Secretary (re-elected) Ralph Howard Pendleton; Supreme Treasurer George C.



DELEGATES TO THE SINFONIA SOCIETY CONVENTION.

FIRST ROW FROM LEFT TO RIGHT.—H. H. Hall (Alpha), G. R. Combs (Beta), R. H. Pendleton (Alpha), O. E. Mills (Alpha), G. C. Williams (Delta), P. J. Burrell (Alpha), M. L. Grimes (Beta).

SECOND ROW.—F. L. Stone (Alpha), A. P. De Voto (Alpha), W. H. Pile (Beta), B. A. Kilbourne (Delta), G. A. Oldham (Delta), R. C. Fenner (Delta), C. J. Girard (Alpha).

THIRD ROW.—P. W. Orem (Beta), Dr. S. R. Meaker (Beta), L. Black (Alpha), J. K. Witzemann (Beta).

Anderson, of Worcester, played at a charity concert at Copley Hall, Boston, on Monday evening, April 14. Solo pieces played by Mr. Anderson were Rubinstein's G minor Barcarolle and Chopin's Study, op. 10, No. 7.

For the second time this season the Newton Choral Association has appeared before the public in Eliot Hall, Newton, on this occasion presenting the celebrated historical cantata by Gaul, "Joan of Arc," with Mrs. Bradbury, J. C. Bartlett and Frederic L. Martin as soloists. Mr. Martin, in his song of "Freedom," drew forth hearty applause, and his grasp of the patriotic was felt in every line and note of his song. This is the second concert of the second season, during which time Everett E. Truett has conducted the chorus, which now has become an organization whose name assures the public that excellent music will be rendered in an excellent manner.

Williams, of Ithaca, N. Y.; Editor-in-Chief of Publications (re-elected) Percy Jewett Burrell.

The date and place of the next convention will be Ithaca, N. Y.

Marchesi's Golden Wedding.

ALL American girls with voices more or less like the nightingales know of Mme. Marchesi, but few are aware that she was married to the Marchese della Rajata di Castrone fifty years ago. Their golden wedding was celebrated this week at Elysée Palace Hotel.

SALLIE TOMPKINS OMITTED.—The name of this young violinist, a talented pupil of Miss Morgan, in the Joachim Violin School, was inadvertently omitted in the report printed last week. She has studied a year and a half, and her teacher predicts that she will become an excellent violinist.

Season 1901-1902

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For Particulars apply to "Saturday Extra Department."

PAULINE LUCCA was sixty years old last week. *Tempo rubato* as well as *passato*.

CALVE says the climate of this country is wearing on her voice. Is it not the climate of her voice that is wearing on the country's pocket-book? Never fear that she will stay away, as she threatens. She has been engaged for thirty performances, and the climate will have improved by next fall.

CALVE also remarks that her contract has not been pared down for next winter. We hope not, poor girl! She says that she received nearer \$2,000 than \$1,000 last year. How brutal then would it be for Mr. Grau to play the part of a *Mohl*. Woe Emma!

NATALIE JANOTHA, lover of Chopin and cats, denies having had anything to do with the date of Chopin's birth date printed in a recent London program. She still adheres to her old heresy—her *Fetis*-h as it might be called; *Fetis* was the first to make the error. She says February 22, 1810. We say March 1, 1809. Niecks decides.

DONALD MURRAY is the name of the gentleman with mediæval religious views on the subject of instruments in church. His pastor the other day had to call in a policeman to preserve order in the First United Presbyterian Church, Jersey City. Mr. Murray said he would smash the piano if it were played. And all this in the year 1902! What an artistic soul Calvin must have possessed!

IT strikes us that a box at the Metropolitan Opera House is an excellent speculation, judging from the price C. B. Alexander paid the Calvin S. Brice estate last week. Thirty-five thousand dollars was the sum given for a half box, a profit of more than 100 per cent. advance in nine years; the original cost of the whole box was \$30,000. Thus do art and commerce meet on a friendly footing.

THERE seems to be a general rumpus in London organ circles over the fact that E. H. Lemare did not get the degree of Mus. Doc. before he left home. The *Musical Standard* sets it down to professional jealousies. We hasten to congratulate Mr. Lemare. In America the title of Mus. Doc. is on a par with that of "professor." The latter is usually assumed by corn doctors. In England the title of doctor is always given to mediocrities in music.

Mlle. M. DAUBRESSE, "critique musicale" of several well-known musical journals in Paris, writes to THE MUSICAL COURIER for information on the subject of women in the orchestra. What instruments do women usually prefer? As soloists and in ensemble? How many female orchestras are there in America? How many of mixed sexes? Are there any female conductors of military or regular orchestras? What are the salaries earned? Mlle. Daubresse also asks for autographs and photographs of women, conductors and players in female orchestras. Hachette, the well-known Parisian publisher, is preparing a work on the fascinating subject. We think that Carl Lachmund could furnish all the data necessary.

AFTER all has been done and said, too, in many directions, how could pianists give concerts or recitals, the world over, without either the direct or indirect support of the piano manufacturers? Managers cannot engage pianists unless they can secure

the co-operation of the piano manufacturers. No piano recitals could be heard without the active work of the piano houses, for over two-thirds of these recitals represent financial losses which neither virtuoso nor manager, or both together, could endure. The piano houses pay the deficit. Thanks are therefore due to the makers of concert grands for the many recitals we are enabled to have.

MR. FINCK quotes the following in last Saturday's *Evening Post*:

Mr. Kelley's thumb-nail sketch of Bizet is also worth quoting:

"After the tragic death of Georges Bizet, who succumbed to the virulent attacks of the Parisian critics upon his opera, 'Carmen,' the public began to realize their loss. Not only did 'Carmen' grow in favor and its beauties become more evident, but an effort was made to learn more concerning the other works of the strongest dramatic writer of the modern French school. Among the most available for concert production are the orchestral suites based upon material taken from the incidental music composed for Alphonse Daudet's play, 'L'Arlesienne.' Bizet, who seemed incapable of producing anything commonplace, created such a charming atmosphere for Daudet's work that this alone preserves it from oblivion.

"Carmen" was not a failure at its première. Bizet did not succumb to the "virulent attacks" of the critics any more than did John Keats, whose poetic soul was for a long time believed to have been "snuffed out by a reviewer." Bizet, as is well known to a few, took his own life. Like Alfred de Musset, "il s'absinthe trop." What a pity. What a brilliant talent was his, not, as poor Nietzsche thought, superior to Wagner's, yet a great gifted man withal. "Carmen" had thirty-three performances in three months. Bizet died June 3, 1875. Just three months after "Carmen" was successfully produced.

"THE East Side is music hungry," so says Mrs.

James Speyer and her friends, who are interested in college settlement. Music will better the condition of the working classes. All of which we agree to unreservedly. Mr. Henderson thinks so, for in his music page in last Sunday's *Times* he compared the audiences of Mr. Arens' concerts in Cooper Union with those of the Metropolitan Opera House, with this rather drastic summing up:

The Metropolitan Opera House is the musical antipodes of the Cooper Union concerts. Down town the people love music. Up town they worship performers. Down town the people adore Beethoven and Schubert and Dvorák and Tchaikowsky. Up town they thrill at the mere sight of Calvé and Ternina and Eames. Down town they know the difference between symphonies and suites. Up town they know the names of several famous singers. And the entire influence of the so-called temple of music in upper Broadway is directed toward the preservation of the attitude of worship of performers. The only ground that institution has to stand on is that worship. Once let the people cease to speak with awe the names of Calvé and Eames and the rest and the money drawers in the box office will become yawning deserts, for the operagoers have not learned to love the music for its own sake. To them music is simply something which is prepared in order that their darlings may display their voices, and which it is no sin for these same darlings to sing out of tune.

In every opera audience there are a precious few who really love music and who go to hear it, and not merely the misinterpreters of it. For those people I am always sincerely sorry. They must feel out of place in the Metropolitan Opera House. Yet operas ought to be heard, for they constitute an important form of musical art. Perhaps some day, when the musical taste of the lower east side spreads to regions further up town, we may have opera performed as it is in Dresden and Munich. But that time seems far away just now.

MR. FLOERSHEIM.

THE following is from the London *Daily News*:

Among the first of our season's visitors to London is Mr. Floersheim, the eminent musical critic and composer, of Berlin, two of whose orchestral suites were produced by Robert Newman at Queen's Hall a few months ago. He will arrive to-day. Mr. Floersheim, by the way, al-

though he has been a bachelor for more years than his comparatively youthful appearance might suggest, is shortly to become a benedict. The lady is a first love. And yet they say that in Germany the age of romance is extinct.

Mr. Floersheim is at present in London. He is to be married in Crefeld in the early part of June, after the meeting known as the Tonkünstlerversammlung, which takes place in that city, and which he will report for this paper as usual.

WALTER DAMROSCH AND THE NEW YORK PHILHARMONIC SOCIETY.

23—last week's edition—H. E. Krehbiel made the appended remarks on Mr. Damrosch and the Philharmonic on the next day in the New York Tribune:

In all likelihood Walter Damrosch will be the next conductor of the New York Philharmonic Society. The nominating committee has asked and received permission to present his name at the approaching annual election, and, as his will be the only official nomination, his election will follow as a matter of course. As always, there will be a few scattering votes for other men, but they will amount only to a sentimental expression.

There has been a great deal of talk of late about a "permanent" orchestra in New York, and in view of that fact Mr. Damrosch's election will not be without significance. It would be a waste of time to try to convince foolish newspaper writers in Chicago, Philadelphia, Cincinnati and the cities which derive their inspiration from those points that the musical conditions of New York are radically different from their own, and that symphony concerts (of which we have about fifty each season) are only one of many features in our musical activity, and that consequently the "permanent orchestra" question is a very different matter here and there. But women will talk and newspaper men will write, so it might as well be stated that so far as New York is concerned no scheme ought to be entertained for a moment which does not look to the perpetuation of the Philharmonic Society. It is the glory of pure music in America, and its prestige of sixty years should inure to the benefit of any scheme designed to elevate the symphonic cult. It will be an easy matter to transform the Philharmonic Orchestra into a "permanent" band so soon as the necessary fund is raised; it would be base ingratitude to endanger its existence by the creation of a rival institution so long as the possibility exists of attaining all the desired ends through it.

Mr. Krehbiel is the historian of the Philharmonic and writes the program analytics for the concerts of the society, and this official position enables him to make authoritative statements regarding the Society. He is also justified in his opposition to any Permanent orchestra scheme and for his belief in the eternal permanency of the Philharmonic. May both live forever and longer, but just as this hope cannot be seriously entertained, just for the very same reason no one can prevent the organization of a Permanent orchestra. It will represent a natural germination, a growth of a proper sentiment in the community.

The Philharmonic Society is constitutionally defective, just as a man is constitutionally defective when he is born deaf and dumb, and this defect exists in the fact that the orchestra elects or selects its own conductor. No orchestra can ever become artistically developed unless it is under strict militant discipline, and the orchestra of the Philharmonic cannot be disciplined; the conductor depending upon the players for his subsequent re-elections dare not discipline breaches of any kind—in fact, he is the servant of the society and not the master of the orchestra, as he should be, as he must be if he proposes to do justice to music and to his own reputation.

The society is not inclined to spend its time on rehearsals when its subscriptions and box-office receipts do not depend upon rehearsals. A conductor in control of an orchestra insists upon and secures rehearsals—first, because he must rehearse to prepare his works, and, secondly, because he cannot afford to play the orchestral compositions (depending entirely upon rehearsals for success) in justice

to his own career without due preparatory rehearsing.

Some years ago THE MUSICAL COURIER exposed the fact that both the New York Philharmonic Orchestra and the Metropolitan Opera performed important works without due rehearsals, and the paper succeeded in bringing about some improvement. Rehearsing has, however, again become lax, and so much indifference on that subject is exhibited that "Rheingold" was given here *without one rehearsal*, and operas in Italian and French were regularly sung, including even first performances, without rehearsals. Think of it, ye lovers of music, of opera, of Wagner! Operas presented to you without any rehearsals, the singers frequently never having sung together before.

And then when severe strictures appear on the opera and the Philharmonic concerts in these columns some musical elements of this country expect this—the leading musical paper on the globe—to apologize for its criticisms on the ground that they appear prejudiced. Prejudiced. What reason is there for prejudice? If THE MUSICAL COURIER were to praise such performances, performances which at once betray the absence of rehearsal and the lack of ensemble study, it could at once increase the income of its exchequer. Its refusal to permit such blasphemous performances as sometimes occur in New York to pass by without condemnation is in direct conflict with its money making chances.

It is because of this blaspheming of the art of music here in this town that a Permanent orchestra must eventually come into being, and its conductor will hold the reins of power, will fix the rehearsals, will select the programs and engage the soloists, and build up an art institution, and will dismiss individual orchestral players when he deems it proper for the sake of music to do so. Mr. Paur could not dismiss a member of the Philharmonic orchestra. How then can he be held responsible for the performances? The constitutional defect of the Philharmonic orchestra has always stood in its path as the one great impediment to progress, and without progress there can be no music.

With Walter Damrosch the case is entirely different, for should he become the conductor of the Philharmonic Society, a position he has been seeking as a laudable ambition, there will be no necessity for rehearsing, and the Philharmonic will be happy. To us there is never any difference between the production of works rehearsed or non-rehearsed when Walter Damrosch conducts them. *Es ist immer Eine Leier*, as the German says; its always the same old tune. And for this reason we stated last week that Mr. Damrosch fits the Philharmonic and the Philharmonic fits Mr. Damrosch. For those people who are satisfied with the orchestral concerts Mr. Damrosch conducts the Philharmonic events will fill the aching void, and, as Abraham Lincoln said, it will suit those who like that kind of thing; but then there are people right here in New York who are actually serious, sincere and earnest in their musical purposes, and they will not go to such concerts, just as in the past they refused to do so.

When Mr. Damrosch had his \$50,000 annual guarantee, with the best orchestra in front of him that New York ever had, he could not secure the support of those serious-minded, sincere and art loving musical people, and now, with an orchestra to which many fossils cling because they happen to be members of the co-operative band, Mr. Damrosch need not expect any greater enthusiasm.

Mr. Damrosch must not be blamed, for he, like that organist out West during the good old days when the boys were pulling their guns on him, can say: "Don't shoot the *Capellmeister*"; he is doing the best he can." Walter Damrosch is always doing the best he can, but that is all he can do—the best he can. Now, what New York must have is

the best; not the best anyone can do, but the best that can be done. It must get a Weingartner or a Mahler from Vienna, or a Nikisch from Leipzig, or a Fiedler from Hamburg, or a Panzer from Bremen, or a Mottl from Carlsruhe, or a Savonaff from Moscow, or someone—any one of those who are in the front rank of orchestral conducting. New York—this vast pile of gold representing the wealthiest community the world ever had—cannot exist, musically, on an orchestra of decaying elements giving lackadaisical performances under the direction of a conductor who has had no traditional training or experience.

Therefore New York will have a Permanent, modern and properly equipped orchestra, with a great authority at its head, and the election of Mr. Damrosch to the place of conductor of the Philharmonic will hasten that movement more than any steps taken actively in its favor could have done it. There is no reason why Mr. Damrosch, if elected, should not remain with the Philharmonic until its final demise, for under present conditions it cannot last much longer. If it wishes to live its constitutional error must first be eradicated, for no orchestra can be made artistically productive when its conductor depends upon the members of the orchestra for the favor of election. That absurd and conflicting proposition must first be eliminated, and as the Philharmonic will not make such a change it is doomed. Whether or no, the Permanent orchestra will come, for it is not a question of antagonism to the Philharmonic, which will never compete with such an artistic scheme. It will arise as a result of a public demand for a higher musical education than the present musical forces of this city can furnish. It is therefore the operation of a natural law, and as such it seems to us that human antagonism cannot prevail—at least we are not endowed with the courage to attempt to stem the tide if we wished to, even to accommodate Walter Damrosch, whom we congratulate on the attainment of his life-long desires. He must be a happy man, and it makes others happy when they find others happy. *Nicht wahr?*

IT is not uninteresting to learn that Tschaiakowsky had a patron; to what extent Modeste does not say, save that the Prince Alexei Golizin aided him, found pupils for him; he even invited Peter to spend the summer of 1864 at his country seat, where, according to a letter to his sister, he had a jolly time and composed the overture to Ostrowsky's "Gewitter," and planned making an opera on the same subject.

From about the same time dates the "Dance of the Peasant Girls," which he utilized later as a ballet number in his opera "Der Woywode."

In the early half of 1865 Tschaiakowsky *père* married for the third time—now to the widow Elizabeth Alexandrowna, of whom Peter grew very fond, and to whom he often appealed for advice. For the sake of economy the home was dissolved, and Peter and his brothers moved to Kamenka, where his sister lived. The place was ideally situated on the River Tjasmin, and the composer seems to have been very happy here. With the distantly related Nikolai Wassiljewitsch he looked into matters political. But Modeste asserts that to the end of his days Peter was without any definite political opinion, being swayed more by the personalities of the several leaders than by the issues.

The family life at his sister's pleased him. It was to her that he turned constantly when in trouble, and finally, twelve years later, made her house his home. He was far from idle during this first term at Kamenka. Rubinstein had given him Gevaert's "Study of Instrumentation" to translate into Russian, which task he completed conscientiously.

tiously; he also composed a Concert Overture in C minor.

It had been his plan to gather some of the native melodies in his sketch book and use them for future compositions. But he was disappointed in the tunes of the Little Russians, and bagged only a single song, which he used first in a string quartet and later in his piano piece "Scherzo à la Russe," published as op. 1, No. 1. August of this year finds him bound for St. Petersburg again.

It seems to have been a hard winter for him. His lodgings were cramped and unhealthy, a note for 150 roubles came due, his eyes were weak and the prospect of continuing the life on the then present basis appalled him. He even contemplated returning to Government service. But he was much gratified that just at this desperate time Johann Strauss played his "Dance of the Peasant Girls" at Pawlowsk. Also was he offered the position of teacher of theory at the Moscow Conservatory of Music, founded 1864 by Nikolai Rubinstein. The salary was only 50 roubles monthly, and as Tchaikowsky was earning as little in St. Petersburg he could not jump at the offer. In the fall of 1865, however, he decided to take it.

A few words about his compositions dating from this period: A String Quartet in B flat, of which only the first Allegro remains; an Overture in F major—revamped later and produced several times both in Moscow and St. Petersburg. Then in November he began a cantata for chorus and orchestra to Schiller's ode, "An die Freude," which was an examination task. It was produced at the public examination ceremonies a month later, but Tchaikowsky remained away in order to escape the test questions which were to precede the performance. At this Anton Rubinstein was so enraged that he wanted to withhold the composer's final diploma. However, the performance of the work won the day, and besides his diploma Tchaikowsky, with one other pupil, received a silver medal. Despite this, Rubinstein refused to produce the cantata at his concerts and Seroff and César Cui thought very little of it. The only one in its favor seems to have been Laroche, who in a letter praised the work and declared its composer to be the greatest musical talent in Russia of that time, the one in whom the country's musical salvation was tied up.

Modeste begins the account of Peter's life in Moscow by acquainting the reader with the men who figured prominently in musical circles there.

Foremost among these was Nikolai Gregorjewitsch Rubinstein. And Modeste asserts that no one played a more important role in the career of Tchaikowsky than did Nikolai Rubinstein. Laroche sketches his life about as follows: He was born June 2, 1835, and, like his brother Anton, was musically precocious; in fact, it is stated that he learned with far greater ease and was considered more talented than Anton. But while the latter devoted himself entirely to music Nikolai entered the University of Moscow. During his student days and later he supported himself by giving lessons in piano playing, from which source his income at one time was 7,000 roubles a year. After marriage he retired from the concert stage and gave all his energy to teaching during the day and playing cards all evening and frequently all night. In addition to these employments he found time to start the Moscow Conservatory, of which he was the life and soul.

The inspector of the conservatory was Konstantin Karlowitsch Albrecht, and with him Tchaikowsky became intimate. Also with Peter Iwanowitsch Jurgensen, his first publisher; and the fourth one of his closer friendship in Moscow was Nikolai Dmitrijewitsch Kaschkin, then professor at the conservatory and later a man of critical authority. To this circle were added Laroche and Hubert, who migrated to Moscow, and these friendships were of utmost value to Tchaikowsky. Modeste

lays great stress on the active participation of Nikolai Rubinstein, calls him "Peter the Great" of Moscow, and speaks liberally of his constant support for worthy things musical.

Tschaikowsky left St. Petersburg for Moscow January 5, 1866. From printed letters one is left to read the several first impressions and the gradual liking for Moscow, which finally grew to be the "dearest city in the world" to the composer. Immediately upon his arrival Rubinstein insisted that Tchaikowsky take up his quarters at his house; this he did, and the room was a small one adjoining Rubinstein's bedchamber. "I remain at home most of the time and work; and Rubinstein—who is living an irregular life—cannot praise my energy enough," writes Peter to his brothers. Rubinstein, be it added, had married unhappily, and was separated from his wife after two years of quarreling with her relatives.

Peter was at work scoring the overture composed during the summer. When completed he submitted it to Nikolai Rubinstein, who rejected it as unworthy for performance at the symphony concerts of the Russian Musical Society. Then Tchaikowsky sent it to Laroche, who showed it to Anton Rubinstein. Laroche's letter is interesting: "I showed it to Rubinstein and delivered your message; he bowed ironically—according to his custom. * * * I added that the work pleased me, but that Nikolai Rubinstein was of the opposite opinion. Then he laughed out loud and said: 'Oh, well, it is very difficult to please that scoundrel, very difficult.' And that is true, for that 'scoundrel' told me one day that of the last decade the symphony by Raff was the prettiest slop."

In later years Tchaikowsky came to the same opinion as the Rubinsteins about this overture, and wrote across the cover of the score "Schrecklicher Dreck." Laroche, however, liked it with exceptions, thought much of it pretty, and the free use of brass an acknowledgment of weakness; he concludes by asking if the orchestration of "Fingal's Cave" and "Melusine" had no attraction at all for him, to say nothing of Mozart and Haydn!

Tschaikowsky begins his duties as teacher of theory at the conservatory January, 1866, and writes lamentingly to his brother that his first month's salary has been consumed by the purchase of a new suit, "for Rubinstein insists that my coat is not sufficiently dignified for a professor of theory."

Another letter says that Rubinstein is "looking after me as though he were my wife; has just given me six new shirts, and insists that I go to his tailor to be measured for a new coat." Heretofore, at social affairs, he had been parading himself in Rubinstein's frock coat. "Altogether he is a most charming man," continues Tchaikowsky, "but I do not understand how he attained the position of so much musical authority. He is a pretty poor musician, not to be compared with his brother."

Modeste adds in a foot note that later Tchaikowsky changed his opinion on this score.

One learns in these letters what affection Tchaikowsky had for his two brothers, Anatol and Modeste; they are constantly planning meetings, and he lectures them in a fatherly way about their studies. Besides there is much small talk, which is not uninteresting. Peter is reading Dickens, recommends him to the brothers and finds resemblance between this writer and Gogol; goes to the opera, theatre and masked balls, and so "is gradually overcoming his diffidence"; wishes to write an opera, but can find no suitable text. He visits Tarnowsky, who has a beautiful niece, which gives Rubinstein material for teasing. His work progresses smoothly; the Overture in F major, composed during the summer, has been reorchestrated for large orchestra and produced by Rubinstein "with no great success," yet the impression made on public and musicians pleased the composer. Rubinstein gave

NOTICE.

Musicians and people interested in musical affairs who are going to Europe can have all their mail sent, care of this office, and it will be forwarded to them. Musical people generally, who are visiting New York, or who are here temporarily, can have all of their mail addressed to them, care of this office, where it will be kept until they call for it, or redirected, as requested.

him a supper after the concert and he received an ovation.

In April of that year he is at work on a symphony, which appeared later as Symphony No. 1. He complains of apoplectic symptoms and sleeplessness, and plans to go to Kamenka for rest. His F major Overture was produced in St. Petersburg under Anton Rubinstein, but seems to have passed unnoticed. Rimsky-Korsakoff heard it and told Modeste that he had a poor opinion of Peter's musical talent.

He spent the summer in the neighborhood of St. Petersburg, and not very happily. Modeste recalls that of evenings he would play at the piano for them, either the First or Fourth Symphony, by Schumann; the "Italian" of Mendelssohn or "Paradise and Peri," which delighted him immensely—each time he played it he asserted that there was nothing more beautiful in all musical literature. This work, with "Don Juan," "Freischütz" and "Leben für den Zaren," he loved all his days.

None other of his works cost him so much labor as the First Symphony, which became known as "Winterträume." It was his first composition attempted after having absolved himself from his teachers, and it progressed painfully. He began it in the spring and worked so much at night that his nervous attacks became violent. A physician said he was but few paces removed from insanity. How much he suffered during this time is proven by the fact that afterward he never dared to work any more at night.

The symphony was finished in the early fall, and sent to his former teachers, Anton Rubinstein and Zarembo, for judgment. It was rejected as unworthy of performance, and Tchaikowsky took it back to Moscow and worked it over. It is his first independent orchestral work, and in it he aired a lot of his inexperience. And it was also his favorite symphony, as he told Mr. Hyde when he visited New York.

Next week the thread of Tchaikowsky's life will be taken up, beginning with the fall of 1866.

Augusta Holmes a Spiritualist.

"I HAVE also," said Jules Bois, "the testimony of Mlle. Augusta Holmes, the well-known composer.

"I formerly used to obtain spiritualistic communications in writing," she declared to me, "but it is only in the last three years that I have obtained phenomena so extraordinary and so conclusive that they seem to me inexplicable if we do not admit the intervention of spirits. Sardou spoke to me of objects which arrived in his room through the walls, but I did not believe in this, as I had never seen it.

"Three years ago, in the house of friends, the mistress of the house told me she was haunted by the souvenir of Ambroise Thomas, whom she had known well. She asked me to invoke his spirit. We placed ourselves around a table, and Ambroise Thomas at once manifested himself. 'I was not made,' he said, to our great astonishment, 'to compose the grand operas I did. My style of opera was the gay and frivolous one. My masterpiece is the 'Perruquier de la Régence,' which I wrote when I was twenty-two years old. However, I destroyed it later on in order not to interfere with my future success.' Our curiosity was aroused, for none of us had ever heard of the opera. I went to the publisher of the late composer and asked him if there existed a score called the 'Perruquier de la Régence.' A search was made in his books, and it was found that an opera by Ambroise Thomas of that name had appeared, but he had given orders afterward to destroy the plates."—Herald.

CLAVIER PIANO SCHOOL.—The seventeenth recital of the Clavier Piano School, season of 1901-1902, was given in Clavier Hall, Friday evening, April 25, assisted by Samuel Saron and Neal Covington, violinists, pupils of Herwegh von Ende, violinist.



MADRIGAL.

It was a bowl of roses;
There in the light they lay,
Languishing, glorying, glowing
Their life away.

And the soul of them rose like a presence,
Into me crept and grew,
And filled me with something—someone—
O, was it you?

—W. E. HENLEY, in the *North American Review*.

IGNACE JAN PADEREWSKI played for the last time in this city last Friday night at the Metropolitan Opera House. He has announced his intention of returning in 1905. Who gave this farewell concert I can't discover. Ralph Waldo Emerson Burnham managed it; Henry K. Hadley conducted it, and Charles A. Ellis, of Boston, looked after the interests of his principal. The programs announced were changed every hour during the week, so no one was surprised to read in the house bills that Paderewski would play the F minor Concerto of Chopin. We all knew better. His encores were five: A flat Ballade, G flat Study, op. 25, and G major Nocturne of Chopin; Liszt's Second Rhapsody and Schumann's "Nachtstück." The house was not full, and the enthusiasm, while hearty, lacked weight. His friends all feel that the Polish virtuoso could have profitably omitted this appearance.

Yet I for one would be sorry to-day. I would have missed the concerto, which was beautifully played—with the Burnmeister instrumentation. When I say "beautifully," I mean euphoniously, with charm and subtle understanding. He has had better accompaniment; yet I cannot recall the slow movement as having been delivered with more tonal tenderness, eloquence and dramatic significance in the recitatives. [The cadenza was omitted.] Ah, what a poet is this man! His style sometimes runs to sentimental seed, for he plays at his audiences. His pauses are longer, there is a dangerous self-consciousness in his pose, and the dewy sweetness of ten years ago has vanished. One cannot remain always young. I could wish for Paderewski eternal youth because of his brilliant gifts; his heart is on his sleeve when he plays. But the shadows are stealing over him, he is nerve fatigued, and he still plays those same programs. Is it not enough to take the crimp out of his hair? And if Paderewski plays Brahms, Tschaikowsky, or the unfamiliar music of Chopin and Liszt—the latter is still an unknown continent to be traversed—his audiences will surely object; we are so tenacious of what we have once enjoyed.

There is no need of further criticism. Paderewski playeth as he listeth. He did all sorts of strange things with rhythms, accents, even the notes, the result of mental fatigue. You can't continue to play a dozen or so piano pieces for twenty years in the same way. Insanity would ensue. Why doesn't he give us new programs, above all some modern concertos! This sounds ungrateful after the performance of the Chopin F minor; but man can't live on Chopin alone. The second Brahms, the first Tschaikowsky, the second d'Albert concertos would be admirable under his singing hands.

But I suppose Paderewski will return with an-

other opera—Oh, fatal mirage!—and perhaps a symphonic poem. One thing is certain—he will draw just the same, even though his flaming poll be bald. He is Lord of the Dynamics and prime titillator of the emotional.

Mr. Hadley conducted his band in the "Marche Slave" of Tschaikowsky, with its "Pathétique" reminiscence, and its second theme suggestive of the gypsy motive in "Manru." A new Hadley overture, "In Bohemia," was played together with dance music by German and Hadley's Ballet Suite. And thus ended Paderewski's brief but busy season. He sails to-day with a cartload of American gold. *Bon l'oyage!*

The *Tribune's* literary editor, Royal Cortissoz, quoted the following last Sunday:

"These be George Moore's latest literary opinions: 'There are no English novelists. England has produced some great poets, but no novelists. * * * Pater was the last English prose writer. Swinburne is the last English poet. The large languages are used up. The English and French languages have produced three harvests—a sixteenth and a seventeenth century harvest, an eighteenth century harvest and a nineteenth century harvest. No language can produce more. A language is like a field—it wears out. The German and the Russian languages have produced only one harvest each; they may produce a second harvest if journalism has not sterilized these languages. The hope of any future literature or any future art is a very slight one. The small languages have been crushed out, sometimes by force of circumstances, sometimes deliberately. The Taal, which might produce literature, is going to be stamped out by Mr. Chamberlain, whose dislike of art is equal to that of Calvin's. The future world will consist principally of eight roomed houses, and a universal language which the newspapers are preparing, and here and there amid those endless suburbs there will be a museum in which will be collected the art of the Old World, and wretched beings who have outlived the age of beauty will pass the turnstiles and read the inscriptions.'"

This manifesto excludes Meredith, Hardy and James from the list of living humans who have attempted novel writing. Naturally Mr. Moore does not come within the definition of English novelists. He was born in Ireland.

What Mr. Moore really means by this sweeping *pronunciamento* is that England has yet to produce a Balzac, a Stendhal, a Flaubert, a Turgenev, a Maupassant, a Tolstoi, a Dostiewsky or a d'Annunzio. These men wrote, not for money but for art's sake, that is, for the idea. The English speaking peoples do not take seriously the art of fiction; or indeed, any art. Art is to amuse or else—Oh! fatal heresy—to instruct. If it does not perform either one of these functions it is called morbid, immoral. After the heavy luncheon some light reading; after the heavy dinner some light play or music! That fiction is as great an art as sculpture, music, painting or poetry does not occur to the majority of English or American readers. George Moore rightfully believes that Flaubert's "L'Education Sentimentale" is as great as "Tristan and Isolde." So does Ernest Newman. Turgenev is as wonderful to me as Chopin, and I know that I shall tire sooner of Tschaikowsky than of Tolstoi.

But say these things and observe the mask of incredulity. What has prose in common with music? How can Anna Karenina or Emma Bovary be compared to the Velasquez portraiture?

A good rattling story, not disfigured by style or ideas, preferably historical in subject, is what the public wants. We admire the great gifts of Frank

Norris, but we really read "Ben Hur." Only the other day good old John Burroughs partially apologized for Poe in the *Century*. That a man like Poe may write a story for the sake of the story and not endeavor to prove anything or convey any historical or religious lore is beyond the comprehension of our practical nation.

And so it will continue I suppose until the Berthas cease from Runkle-ing and the Leicesters Ford no more!

"Don Quixote: Fantastic Variations on a Knightly Theme" is what Richard Strauss calls his opus 35. The subject is not new to music; Rubinstein made of it a "Musical Portrait: Humoreske for Orchestra"; Kienzl built an opera about the theme, and Macfarren, with his true sense of British humor, distorted the book into a comic opera.

The public seems to clamor for none of these, and in this country only Theodore Thomas has dared produce the Strauss version. There are reasons for this. The Strauss score is—even of his venturesome compositions—the most difficult to understand and, not oddly, the easiest to misunderstand. Besides there are difficulties in it only to be overcome by a carefully trained orchestra and a conductor sympathetic to Strauss. This combination does not exist in the Eastern part of this broad but narrow minded land of ours.

Arthur Hahn has compiled some very interesting program notes on Strauss' "Don Quixote," but I hope before another musical season has come and gone I shall be able to judge it by hearing, and not alone from hearsay. This much I prophesy: That after it has been played here the fountain pens of my brothers in critical arms will be dry of venom, drained by their articles on the work.

After all, is it not a good thing that the public does not understand Strauss? It comprehends Wagner and Beethoven—at least, so I am told—dismisses Haydn and Mozart as lightly as though they were only musical sweetmeats; it adores Tschaikowsky—poor Peter—and nods intimately at Schubert. Bach and Brahms are dry to them, but they go down—they all go down save Strauss. He sticks in their crops.

Now if the public understood Strauss the noble art of music would lose one particular charm and would resolve itself into a repetition of known subjects. Of course, there would be the several readings by the different conductors—but, pooh! who cares for that save the critics?

Oscar Wilde drove his fist straight into this subject of popularizing Art when he wrote: "Now Art should never try to be popular. The public should try to make itself artistic. There is a very wide difference."

And bringing it right home to the subject of music, the public will never try to make itself artistic so long as composers are trying to make Art popular by writing down to the understanding of the public.

Another remark of Wilde which fits this discussion of Strauss is: "The fact is that the public makes use of the classics of a country as a means of checking the progress of Art." But I fear not alone the public but also the critics have a hand in this game. According to some of them the world should have put up its shutters and gone out of business when Beethoven died. They do not consider the fact that the world is changing daily and with it the manners. And while Beethoven and Mozart will continue to sound beautiful as long as music has any meaning at all, they nevertheless are in danger of becoming outmoded; our concert halls are too large, as are our orchestras; and the transition from out of a street a-quiver with noise into

the midst of a Mozart symphony is restful, I'll admit, but at the same time it is unnatural and unconvincing.

We are on the verge of not believing in Mozart any more. He does not fit in our time, and no amount of enthusiasm can splice his music to the present period. It is very beautiful, this music, and we smile at the naïveté; we revel in the little flourishes and think of the time of wigs and snuff boxes. It is—as the Germans have it—"aus dem Zopf." I fear we take it lightly. Not alone Mozart, mind you; but Haydn, of course, and also Beethoven.

Come, now, confess that when you have come panting into Carnegie Hall, the roar of the elevated trains still dinning in your ears and an undigested American lunch jolting about in your carcase, that you cannot in a few minutes adjust yourself to the mood fitting Beethoven's Sixth Symphony. Peace, my friends of the mildewed classics, peace, I say—and be honest with yourselves.

In a roundabout way—simply by wedging out your musical underpinnings—I am trying to persuade you that Strauss is satisfying because he is modern. That he is a genius I have said long ago; that he is free from faults I have never contended. But he is progressive; and if ever we find time to listen to music with ears pried open we will realize that there is much sympathy between his strenuous work and our existence of to-day.

That Strauss has chosen the Variation Form to depict Don Quixote in music is not a matter of chance, thinks Hahn, for in this way the different adventures of the hero de la Mancha are paraded before our ears with as few restrictions by musical form as befit the subject.

Never forget the fact that Strauss bends the knee to form. He knows full well that without form there can be no art; but he also realizes that the only binding form is the one dictated imperiously by his musical idea. So in this case his Variations are of the freest. His contrast is ever present by the obedient but uninspired figure of Sancho Panza, who, while following in the crazy footsteps of his master, is devoid of the romantic and lacking in imagination.

The subject must have delighted Strauss. Here was an opportunity to loose his contrapuntal skill entirely to serve the purpose of a fantastic picture; and his wonderful sense of orchestration was free to paint scenes of the wildest of all imaginations—that of the Knight of the Mambrino Helmet.

The Introduction serves to announce the theme of knightly character, ending in a strange harmonic curve meant to show the false conclusions at which Don Quixote invariably arrived. All natural sequences are purposely avoided, so that his imagination may flourish; and so it is with the musical portrait.

The following episode represents the hero poring over books of knightly adventure from which his deeds of foolish daring-do arise. As the various notions of chivalry cross his mind the orchestra announces them; and most prominent of all is the one of womanly ideal and gallantry. He reads, his mind becomes more and more inflamed with the idea, and after an orchestral burst, signifying nothing less than madness, comes his final resolve to be a knight.

Out of these several themes Strauss fashions one which expresses all these sentiments combined. That is the Theme of Don Quixote. Admit with me that the idea is a clever one and as logical as you please. To this is added the mate, Sancho Panza, by a theme very grotesque both in outline and also in orchestration. It is awkward and homely enough to fit the Cervantes words descriptive of the burly Sancho admirably. After some orchestral parleying the pair begin their adventures.

The first Variation sets the two apace—the hero on Rozinante and his follower astride the mule. The musical image of Dulcinea del Toboso lures them on. This theme has grown out of the former one of womanly ideal.

The windmills loom into view, and there follows the "never-to-be-imagined adventure of the windmills." A breeze arises and the sails begin to turn. The Don charges, and in a moment comes the collision which lands the knight prostrate in the sand. A wailing cry—the Dulcinea motif—voices his thoughts.

Again they are astride, and the second Variation begins. The warlike theme tells of the approaching army, into the midst of which Don Quixote hurls himself. The result of this encounter is a plaintive "Mäh" as the sheep are scattered by his charge.

And that was his famous victory over the army of Alifanfaron. Likewise it concludes the second Variation.

The third Variation is one of conversation between the knight and his squire, in which the demented wise one tries to stir his follower to realizing the importance of this quest for Dulcinea and his promise of soul salvation at its fortunate termination.

With the next Variation they take to the road again. This time they meet with a band of pilgrims carrying an image of Mary. To the eye of Don Quixote they seem a gang of robbers making away with a woman, and their chanting does not dissuade him from assaulting them. A blow knocks him senseless, and Sancho believes him dead, when the Don stirs mightily, at which his serf rejoices.

The fifth Variation in which Don Quixote keeps nightly watch while his one-man army sleeps. Through the weary hours of vigil, "sighing like a furnace," he thinks of his lady, his imaginary ideal.

Contrasting this comes the following Variation in which Dulcinea appears in the flesh: Sancho has pointed out to the knight a common peasant woman as the fair creature of Toboso. The chivalrous sense of the Don is enraged, but Sancho adheres to his assertion. So the knight explains it to himself as a trick of magic, which has so disfigured the fair one.

Then the seventh Variation, in which is related the wonderful ride through the air. Knight and squire, blindfolded, are seated on the wooden horse, imagining themselves journeying through the clouds. Here Strauss employs a wind machine in the orchestra to imitate a realistic howling of the

wind. Don Quixote vaults aloft in mighty leaps and Sancho in comical ones. Suddenly the two return to earth—that is, in their imagination; in reality they never have left it, and this is expressed by the monotonous tremolo in the double basses lasting through the entire Variation.

Following this comes the ride in the enchanted bark. The prowling Don finds a deserted boat and promptly imagines that it has come to his hands so that he may save some drowning one. With his brave Sancho he enters the craft and the two go barcaroling down stream. The adventure ends in a capsizing, and the two wade ashore shaking themselves like wet dogs; then they offer thanks for their rescue.

The ninth Variation is the battle between Don and the two monks, which appear to him exaggerated as two mighty magicians. They are routed by Cervantes' hero.

The last Variation is the battle with the Knight of the White Moon; and Strauss has made it a furious one, ending in the well-known defeat of Don Quixote. With lamed spirit and crushed pride the valiant Don now starts for home, and his state of mind is revealed by the turbulent coursing of the several motives. Over against this picture stands the one of Sancho Panza, who can scarce contain himself for joy at the prospect of the return. A new theme appears, a pastoral one; Don Quixote has decided to spend the remainder of his days as shepherd. Once more the old longing for chivalrous adventure arises, but gradually his thoughts order themselves, and with the untangling of the themes Don Quixote's mind becomes clear once more.

The Finale is Don Quixote's death. He appears as a sane man—his theme is reduced to the most regular proportions and notation. The fever attacks him and as the visions of his deeds pass through his mind once more he realizes the folly of it all. With this realization he passes away.

Nor has his death the world deceived
Less than his wondrous life surprised;
For if he like a madman lived,
At least he like a wise one died.

Tuesday afternoon of last week at Mendelssohn Hall George Riddle and B. J. Lang descended from Boston Town and entertained us with "Enoch Arden" in its Strauss musical setting. I outgrew my love for this one of Tennyson's poems long ago; nor does the Strauss music serve to rehabilitate my interest.

It appears as Strauss' op. 38, which would tend to prove that either he was not very much stirred by the poem or that he wrote it "to order" for Ernst von Possart, to whom the score is dedicated. Many earmarks are there in it of an uninspired work: the double bar so near the beginning is very unlike Strauss, who usually finds good reason to vary his figure instead of repeating it lazily.

Representative music of the later Strauss it is not at all—Schumann and Brahms are recognizable here; but Strauss, with that undefinable melodic curve—which originally was Liszt's and now indubitably is Strauss—is absent entirely.

The one musically dramatic moment in it is the visit of Enoch to his old home, "and feeling all along the garden wall, lest he should swoon and

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tumble and be found, crept to the gate." Here in these twenty measures some big tragedy is hinted at. After that—and it is the only lifting episode in the composition—all returns to the former level, which, I must admit, is about the level of the Tennyson poem.

At this performance it was very well done. Mr. Riddle read the poem *con amore*, and the accompaniments of Mr. Lang were sympathetic to the work and the reader.

Strauss' "Enoch Arden" will be heard by many and admired by more. And so it will happen that his weakest work will become his most popular. And the curse of popularity may stifle the composition. It won't matter much. I doubt that Strauss himself is proud of it.

LAST SATURDAY AT THE PRESS CLUB.

MADAME EVANS VON KLENNER has become celebrated in the ranks of the Woman's Press Club, of New York, by the charm and variety of all the programs with which she helps to entertain this large number of brilliant women, and to keep the standard of the organization elevated. As chairman of music she has presented many of the best artists to the members of the club.

Last Saturday afternoon the entire program was in her hands, and very naturally she devoted it to music, to the efforts and achievements of women in the musical world. The papers read dealt with this, and most of the songs sung were by women composers. The program originally was supposed to be opened by a dilettante pianist, who, although interested in the movements of the club, neglected either to materialize or to inform Madame von Klenner of her mysterious absence. Discretion is ever the better part of valor and one must indeed be a rarely good pianist or singer to appear before women who have been accustomed to the best of everything in the fine arts. This woman's place was taken at a moment's notice by a young lady, a Miss Meyer, who happened to be a guest of the club on this day. She played the Mendelssohn Fantaisie to the satisfaction of her auditors. After this everything went as smoothly as a "loop the loop Diavolo."

The chairman spoke briefly upon "The Twentieth Century the Victorian Age in Music for Women," touching upon the chief points of progress and explaining the arrangement of her program. She won both flowers and applause. As a composer herself, Miss Laura Sedgwick Collins was ably qualified to speak upon "Woman's Place in the Realm of Musical Composition." Her paper urged all women to attempt to compose, for the attempt might reveal the presence of real talent. Miss Esther Palliser sang a group of songs by Chaminade, Liza Lehmann and Mrs. Beach, and the storm of applause greeting her should have made her feel that it is an exceedingly pleasant sensation to sing before experienced and appreciative women. Madame von Klenner, who introduced the speakers and artists with well chosen remarks, next presented Mrs. Genie Rosenfeld, who as a retired public singer was at home with her subject of "Women as Interpreters." She spoke of woman's struggle before the men would permit her to sing at all. She told of the women who inspired the great composers and recalled names like Viardot-Garcia, Clara Schumann, &c., as examples of what women at their best can do. Miss Palliser then sang two more songs. The only other artist was Mr. Gregorowitsch Janpolski, a young Russian baritone new to America. His voice is well schooled and of adequate range and good quality. With Mr. Bruno Huhn at the piano he sang Martini's "Piacere d'Amor" and a Russian folk song, "Vanka," and he also was compelled to add an encore.

In introducing the last speaker, Madame von Klenner said: "There is one person of whom all the world is afraid and that is the music critic. In all the world there are so few women following this line of labor that they

may be numbered. We have with us to-day one who scarcely requires an introduction, for her association with THE MUSICAL COURIER, the New York Press and the Theatre has made her well known. Ladies, I take pleasure in presenting Miss von Tetzel." The club greeted the speaker, who is no stranger to the readers of THE MUSICAL COURIER, with warmth. Miss von Tetzel spoke as follows:

THE WOMAN MUSICAL CRITIC.

Madame President, Madame Chairwoman, ladies and guests of the Press Club—I cannot imagine that the subject upon which I am about to speak to you will be of paramount interest, save as you are individually and collectively interested in the modern achievements of women, wherever they may extend. When I was honored by the invitation to address you there flashed through my mind many subjects pertaining to the ideal, the æsthetic, nature of the art to which we have dedicated this day. To have spoken to you of the tendency and promise of the modern musical movement, to have paid tribute, before this sympathetic and learned audience, to Richard Strauss, the Titan, who wields tools which stupefy the Beckmessers, who attempt to sit in judgment upon him, would have afforded me infinite satisfaction, and my egotism is such that I feel you would not have been greatly bored.

But it was suggested to me that the practical side of the life and problems confronting woman as a music critic would prove of greater and more general interest. I have now to manipulate a comprehensive theme, which dwells in smallest space and is narrowed down to embarrassing confines. To waive aside two questions which invite impassioned discussion, namely, the advisability of woman's adopting any public profession, and just how much need the world has for music critics at best, we will turn to some of the phases awaiting the wise or foolish woman who has been launched into, or chosen to wander in, this field of thistles and wild roses. It is a universal belief that the standards of criticism existing in New York are the best, point for point, of our day. The demands are more imperative, the principles less flexible, and the individual critic keener, more clairvoyant, if not always more learned, than those existing anywhere else. Artists will tell you this, for scores of singers or pianists have come to us hoping to impress us with columns of glowing critiques from Berlin, Paris or London, only to find after the initial appearance that the New York critic is an exceedingly difficult person to impress—not that he is capricious. These standards have been raised and carried by masculine brains and hands, with a few exceptions, and consequently the feminine aspirant along these lines must measure herself by that which proceeds. I think women are rather too prone to excel man's weaknesses in professional labor than to equal his strengths. There are weak spots even in this stronghold of criticism which I am tempted to believe no woman would ever equal.

There is a fine, keen edge and perspicacity resident in the feminine brain which aid immensely in forming correct and lightning decisions. In other words, in moments of dress her mentally athletic leaps to conclusions serve her in good stead. Our colleagues of opposite gender would have us believe that they reason and dissect each subject presented for criticism with that cold logic supposed to be the heritage of the sex, but in justice to that same logic we know better, for often during the season the good men endeavor to indulge in an intellectual hurdle race after an illusive decision, and they occasionally fail to arrive with that accuracy compatible with the dignity of a critic. The mental *modus operandi* of the man or woman critic is similar.

In other words, in spite of the altitude to which the men have carried criticism, and with the utmost respect for their labors, I have yet to read columns of such transcendent worth, acumen and brilliancy, that any woman with a like mental bias should hesitate to compete with them for honors. It must be remembered that our brothers in arms have had many years of applied, practical experience; this the newcomer must patiently acquire. By the way, you often hear sufferers from caustic critical pens observe with bitter wrath that the critic is nothing but a soured person who has been thwarted in artistic aspira-

tions. Nothing more foolish can be conceived, for among all the critical fraternity of New York I know of but two men who have ever attempted to be public performers. We do not have so much time from our duties and studies that we can become artists also, although it is understood that we are, or should be, conversant with as much pertaining to the art as we can cram into our heads, from its history to that higher side which is far from ending with metaphysics. Surely there is nothing in this beyond the scope and grasp of a musically talented woman who possesses fundamentally the ability to express herself. It is not a question of education; it is a question of ability and culture. It is sad that there is so often such a difference between culture and education. The decisions of the critic who possesses education only are frequently not sure in touch, and this type exists among our masculine predecessors.

"The errors of judgment supposed to accompany a woman on account of her emotional nature or strong likes and dislikes have yet to be proved. It is most improbable that after a few years of practical experience she would be any more the victim of mental astigmatism or prejudice than her professional brothers are occasionally. An English critic wrote: 'And Brahms I dismiss with contempt'; and a well-known New York critic has such an attack of what I call 'Wagner as a disease,' that many of those who, from curiosity, follow his criticisms view them askance with pity and suspicion. Pedanticism and dyspeptic pessimism have walked in daylight, and further serve to assure the intelligent woman that she can succeed as a critic with comparative ease, and be no more crippled by individual shortcomings than anyone else. Perfection reigns neither in man nor woman, and a just balance is always found.

"But the woman critic must be prepared to fight her way alone, practically unaided; for, while there are always gallant knights happy to serve all womankind, they cannot always indulge their chivalrous impulses because of other less noble spirits around and above them. Physically, emotionally and mentally the life is wearing, for the routine, the treacherous sub-currents, the hard, technical work, friction, study, &c., added to the average modest remuneration, make of the life something to be viewed from afar with awe by all who are not particularly and peculiarly fitted to cope with it. However, we will never be burdened with expert critics, for even to-day the available and desirable positions may be numbered, and these are decreasing as modern journalism advances along commercial avenues.

"When you consider that, outside of opera, there have been over 300 concerts in New York since November, you can estimate for yourselves the physical labor entailed. Incidentally, by critics, I do not mean that the large number of men and women who interview celebrities, or write occasional essays or reviews, but I do mean those who do the heavy, routine work, wherein the seal definitely is set upon everything in music form from the newest composer to tremulous debutant.

"One feature which must be faced by the woman who chooses this career is the length of time it requires before she wins the confidence of her public, and the right to speak in the accents of calm authority. Men will tolerate a woman who speaks from the vantage point of gentle dilettantism, but seldom like to hear her wield the same logic, deliver equal arguments with themselves. This has been exemplified by her struggle to obtain a reorganized and dignified position in the drama, law, medicine, politics or journalism. I feel that with her victories in the critical and technical fields one of her last battles has been fought. It is a grand life in which to cultivate patience, tolerance, charity and self-control. For it is a common experience for all the world and his wife to attempt to convince us that because our opinions are not theirs we are not human beings. These people become particularly prevalent if a little knowledge of piano playing, a few vocal lessons or isolated public appearances have entered into their consciousness. They become dangerous, however, only when they have learned to juggle with words such as, dynamics, tonalities, sonata form, polyphony, tone-poem, diction, flageolet tones, orchestral technique, woodwind choirs, and contrapuntal passages. For ob-

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vious reasons the critic, especially the woman critic, must be able to stand abuse in allopathic doses, for the verdict of a really expert writer must differ radically from those held either by the artist or public.

"The artist, as a rule, is so one sided that he can object bitterly to one word of suggestion but cannot say 'thank you' for columns of praise. One must not expect gratitude even in its most cosmical stages. For a woman this life holds much that is charming and beautiful aside from its influence and dignity. One meets only thoroughly worth while people, even if they are specialists, and one spends one's entire mental and physical life absorbing the most exquisite of spiritual emotions, those awakened by music. Hence, from sheer thankfulness, the critic should be the sweetest and kindest of persons, but this does not say that he is. It seems at times that Socrates' theory of opposites is proved once more, and that the very sweetness of the elements playing around us generates from itself much that is sour and caustic. The charitable side must appeal to all women also, for the assistance we can render artists and students is unending. Naturally, artists do not always love the critic, but they need us just as our mutual public does, for we insist that they remain true to themselves and their art, and give us and this same public the best of which they are capable.

"Were it not for the physical and emotional wear and tear, I should ardently hope to see at least as many women critics as there are men, for there is not one single reason why they should not carry the morale, the standard of pure criticism higher than it has ever been taken. All ships cannot sail in peaceful weather to the same port, and all women cannot take part in the great movements of the world from the shelter of a happy salon. If then, one is compelled to combat for one's name and fame, let these doors of special and technical mental labor be opened, that one can advance to success without brain-exhausting friction, opposition, intrigue, and disheartening setbacks, which may result some day in fame and wealth, but only after the dissipation of youth and health. I have been asked very often if our masculine competitors take our work seriously. I do not know whether they do or not, and I do not see how it matters. Our work is accepted and paid for by our public, on an equality with their own, and this is serious enough. Time alone will tell how weighty, enduring and momentous the work of the woman musical critic will be, but in the name of justice give her the same chance and income accorded the men. Here is a new branch of mental industry awaiting the attention of modern women."

Opera Comique at the Victoria.

FRENCH comic opera at the Victoria has entered the fifth and last week of its highly successful engagement. The program for the week is as follows: Monday and Tuesday nights and Wednesday matinee, "Les Mousquetaires au Convent"; Wednesday night, "Les Cloches de Corneville" ("Chimes of Normandy"); Thursday and Friday nights and Saturday matinee, "Orphée aux Enfers"; Saturday night, "La Perichole."

AMSEL PUPILS.—At the orchestral concert given at the Young Men's Hebrew Association, April 20, the pupils of Miss Irene Amsel, the New York vocal teacher, made splendid successes. One of these pupils, Miss Hattie Brady, sang an aria from "Tannhäuser," and the other Miss Agnes Wainwright, gave a selection from "Carmen." Miss Brady has a high soprano voice, while Miss Wainwright is gifted with a dramatic organ. These pupils illustrate the excellent methods of Miss Amsel.

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CINCINNATI, April 26, 1902.

FRANK VAN DER STUCKEN, the genial conductor of the Symphony Orchestra and honorary dean of the faculty of the College of Music, left Friday evening, with his eldest daughter, for his accustomed European tour to spend his long vacation of five months with his family in the city of Hanover, Germany. Mr. Van der Stucken besides pleasure expects to devote a great deal of his time abroad to composition. Previous to his taking passage for Europe he goes to Baltimore, Md., where he will arrange to compose a festival cantata for the Eastern Saengerfest. The past season has been the most successful one Mr. Van der Stucken enjoyed in Cincinnati. He succeeded in adding such material to the orchestra as increased its efficiency in almost every division, especially in the woodwind and brass. His individuality in the training of the orchestra has been fruitful of astonishing results. The amalgamated forces under his direction represent an organization which, if it stands in the front rank of the leading orchestras of the day, owes its success mainly to the indomitable energy, untiring perseverance and comprehensive talent of Mr. Van der Stucken. He is a leader with whom success is a foregone conclusion.

The second concert of the College Chorus and Orchestra was given in the Odeon on Wednesday evening, April 23, under the direction of Mr. van der Stucken, presenting the following program:

Suite in D major.....	Bach
The College Orchestra.....	
Songs.....	Mendelssohn
I Would That My Love.....	
The Passage Birds' Farewell.....	
Greeting.....	
Autumn Song.....	
O Wert Thou in the Cauld Blast.....	
The Maybells and the Flowers.....	
The College Chorus and Orchestra.....	
Violin Concerto, No. 8.....	Spohr
Frederic Gerard and the College Orchestra.....	
Quartet, Rigoletto.....	Verdi
Katherine Klarer, Elsie Louise Bernard, J. Wesley Hubbell, Carl Gantvoort and the College Orchestra.....	
Scherzo.....	Pierne
Etude Melodique.....	Sgambati
Emma Beiser and the College Orchestra.....	
Berceuse.....	S. Franko
Valse.....	Cui
The College String Orchestra.....	
Solo, Ave Maria.....	Mendelssohn
Lillian Sutton.....	
The Wheatfield.....	Hallen
The College Chorus and Orchestra.....	

The concert put a seal upon the year's work in the lines of chorus and orchestra training, of which the College of Music has reason to feel proud. The character of the choruses was breezy and buoyant, with uniform musical quality of tone. The attack was prompt and the expression particularly good. The voices were bright, fresh and crisp. The group of Mendelssohn songs were given with fine characterization of their individuality—with warm expression and color. The last of the group, "The Maybells and Flowers," and the closing number, "The Wheatfield," by Hallen, were sung with irresistible chic and beautiful enunciation. But the college orchestra, were it

not for the gallantry of it, might well deserve the place of honor in the evening's program. The absolute sense of rhythm and classic mold with which the Bach Suite, D major, were given would have done credit to any symphony orchestra. No stronger evidence of the certainty and quality of its work could have been furnished than in the prompt, intelligent support it gave to Mr. Gerard in the Violin Concerto, No. 8, by Spohr. Mr. Gerard played it with clean technic, fine sense of rhythm and much intelligence. Emma Beiser, after playing a scherzo by Pierne, was heard with the orchestra in Sgambati's Etude Melodique. She deserves to be complimented on her brilliant touch and strict sense of values. An enjoyable ensemble number was the quartet from "Rigoletto," sung by Katherine Klarer, Elsie Louise Bernard, J. Wesley Hubbell and Carl Gantvoort. Miss Lillian Sutton sang the solo of Mendelssohn's "Ave Maria" with tenderness. Not to be forgotten is the solo work of Mrs. Gisela Weber in the first movement of the Bach Suite, which had the finished impression of an artist.

The third and final concert of the Orpheus Club, under the direction of Edwin W. Glover, on Thursday evening, April 24, presented Holmes Cowper, tenor, as the soloist, and the following program:

The Roses of Hildesheim.....	Rheinberger
Onaway! Awake, Beloved.....	Coleridge-Taylor
Fair Torö.....	Grieg
Sleep, Lil' Chile.....	Pettijohn
The Piper o' Dundee.....	von Othegraven
Night Greeting.....	Kremer
Bedouin Song.....	Foot
I'll Sing Thee Songs of Araby.....	Clay
My Pretty Jane.....	Bishop
An Evening Song.....	Blumenthal
Come, Charm of Night.....	Liebe
Mynheer Vandunck.....	Bishop
Phœbus, Arise!.....	Paine

The chorus was in excellent form, and stress ought to be laid on the fact that Mr. Glover has achieved splendid results during the past season. The singing of the two more pretentious numbers—"The Roses of Hildesheim" and "Phœbus, Arise"—showed spirit and energy, and grasp of the subject, a good blending and proportion in the voices. The lesser numbers were given with interpretative grace and buoyancy. Mr. Glover is leading his chorus on to artistic results. The soloist, Mr. Cowper, made a good impression. He is a lyrical tenor who has character to his voice and sings not without soul. Mr. Sidney C. Durat played the accompaniments with judgment and good taste.

Incidental to the closing of the academic year at the College of Music, there will be increased activity in concert and recital events, both by students and members of the faculty. The first of two pupils' recitals is set for Wednesday evening, April 30. The program is to embrace selections from various operas, as well as some of the lesser known classics, and a number of piano solos, including Bach's Gavotte in G minor, Ballad op. 20, by the same composer, and "Ode au Printemps," by Raff.

The auction sale of the choice of seats for the May Festival occurred two mornings, Tuesday and Wednesday, of this week in College Hall. The premiums realized were in the neighborhood of \$5,000, the total cash receipts being about \$19,000. It is the first time in the history of the festival that only five concerts will be given instead of the time honored seven. It is a business experiment—it will save expense, but will the receipts come up to expectations?

The Cincinnati Liederkrantz, under the direction of Mr. Louis Ehrhott, gave its closing concert of the season on

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Fifteenth Cincinnati May Music Festival,

in Music Hall, May 14, 15, 16 and 17, 1902, under the direction of Theodore Thomas and Orchestra. The Cincinnati May Festival Chorus, 500 Voices, will sing at every evening concert and on Thursday afternoon.

The soloists engaged are Mme. Marie Kunkel Zimmerman, Mme. Gertrude May Stein, Miss Clara Turpen, Mr. Andrew Black, Mr. Ben Davies, Mr. Ellison Van Hoose and Mr. Gwilym Miles.

The choral works include César Franck's *Beatitudes*, Bach's *B Minor Mass*, Berlioz's *Requiem* with orchestra of 150 players, augmented from local forces, Gluck's *Orpheus* with chorus of mixed voices, and scenes from Wagner's masterworks. The programs will also include vocal selections by the distinguished soloists and a number of rarely heard works by the orchestra.

Season Ticket, with Reserved Seat for Five Concerts, \$12. Single Reserved Seat, \$2.50. General Admission, \$1.00. Single Reserved Seats will be on sale on and after May 1.

Thursday evening in Assembly Hall, Odd Fellows' Temple. The chorus was in excellent form and sang with commendable vigor and enthusiasm. "Kriegslied," by Lachner; Gellert's "Triumph of Song" and "Der Erste Ball," by Kirchl, were rendered with fine effect, as were a number of other interesting selections. The concert was, as usual, an invitation affair, and following the program by the chorus and string orchestra which assisted, an informal sociable was enjoyed by those present.

Mr. Edwin W. Glover, local director of the May Festival Chorus, delivered his first lecture before the Woman's Club, on Friday afternoon, his subject being "The Beatitudes," by César Franck.

The performance of Haydn's "Seasons," by the Choral Union under the direction of Dr. N. J. Elsenheimer, is announced for Thursday evening, May 1, in the Odeon. In addition to the chorus numbers various solos will be given, the selections being from the works of Mozart and Haydn. Signor Romeo Gorno, J. Alfred Schehl and Dr. N. J. Elsenheimer will be heard in solo numbers.

The annual business meeting of the Orpheus Club will be held next Tuesday, when officers for the ensuing year will be elected.

An interesting program was performed by the Monday Musical Club in the Y. M. C. A. Building on Monday afternoon last. Those participating were Mr. and Mrs. W. A. Lemmon, Mrs. B. W. Fahy, Mrs. A. W. Johnstone, Mrs. Laura Danziger-Rosebault and Miss Elsa Fritsch.

Miss Therese Abraham, soprano, of the College of Music, distinguished herself recently at the Symphony concert given in Columbus, Ohio, under the direction of Mr. van der Stucken. The verdict was that "Miss Abraham has abundant ability, refined style and a well cultivated voice. In the 'Bel Raggio' she gave evidence of scholarly training, mature musical taste and a polished delivery."

Gounod's "The Redemption" was given recently at the Third Presbyterian Church, Dayton, Ohio, under the direction of Prof. W. L. Blumenschein. Mr. Blumenschein's eminent faculty in the training of a mass chorus to artistic results was fully demonstrated. The soloists were the following: Mrs. Ella B. Williams, soprano; Miss Bertha M. Borghardt, mezzo soprano; Miss Isabel McGregor, alto; Walter C. Earnest, tenor; Charles P. Holland, tenor; Edmund A. Yahn, baritone; William B. Colson, organist.

The chorus of the Philharmonic Society, Dayton, Ohio, is made up as follows:

Sopranos—Mrs. T. L. Adams, Lona Allison, Laura Anderson, Verna Barringer, Mrs. W. L. Blumenschein, Bertha Borghardt,

Miss Daisy Brumbaugh, Grace W. Beelman, Anna M. Berk, Emma Bigger, Pearl G. Carl, Laura H. Clevenger, Maud Dysert, Mrs. Nellie D. Deardorf, Bertha Ditzel, Lillian Eacott, Florence D. Evans, Ella Ebright, Mrs. Albert Fox, Luella Firth, Dorothy Feicht, Mrs. James Gerard, Mrs. Payson T. Gray, Mrs. William M. Hunter, Mary C. Haynes, Eloise Huber, Mrs. E. May Jewell, Elsa M. Kneisly, Mrs. Albert H. Lane, Emma Myer, Elizabeth S. Mulford, Carrie M. Myers, Mabel Moore, Mrs. W. A. Miller, Blanche Nicholas, Rebecca S. Odell, Mrs. Charles T. Owen, Mrs. Clementine Peters, Pearl Prugh, Mrs. D. I. Prugh, Amanda Reinecke, Laura Rogge, Bessie Rench, Emma Riniker, Margaret M. Smith, Lillie Sternberger, Althea Smith, Mrs. Webster Smith, Callie Schroeder, Vernetta Shade, Olivia A. Swain, Anna S. Schwind, Edna Swartz, Mrs. Ella B. Williams, Mrs. S. B. Williams, Ella Weaver, Minnie Washburn, Nan B. Williams, Mrs. C. E. Williams, Violet Whyte.

Altos—Mrs. Carrie Ach, Myrtle A. Baldwin, Mrs. G. N. Bierce, Marie F. Brake, Lucile D. Brelsford, Iota Conrad, Daisy W. Fletcher, Elleen Geil, Effie M. Hecker, May Hoover, Harriet Irwin, Rose John, Elizabeth King, Edna Kneisley, Fannie Favorite Larose, Justina Lorenz, Mrs. S. C. Maltby, Mrs. Anna T. Martin, Emily M. Mayer, Annie McCully, Isabel McGregor, Lida Naylor, Tillie Perrin, Mrs. H. H. Prugh, Florence S. Reeder, Bessie Riffle, Mrs. Daisy Rist, Mary Rutledge, Mrs. Jessie Smith, Marie Strickland, Gertrude Snyder, Avonella Smith, Mary Swerer, Mary E. Thompson, Margaret van Deman, Mrs. Minnie C. Viot, Nellie Washburn, Mrs. Anna Williamson.

Tenors—Charles A. Allen, W. C. Argow, Samuel Dornbusch, Oscar J. Deis, Albert C. Deis, John Duncan, J. R. Ebright, J. Haugh, C. P. Holland, A. L. Murlin, Harry F. Nolan, Charles I. N. Peters, George B. Printz, L. T. Robbins, J. T. Riley, William Reinecke, C. S. Rumbaugh, W. D. Weusthoff, Joseph H. Whyte, O. E. Wright, William G. Zwick.

Bassos—E. L. Bone, Edward P. Deis, W. H. S. Ewell, Horace Frank, F. A. Funkhouser, J. Ray Garst, William Hardie, E. L. Hill, Jr., Charles Horne, C. M. Huddle, Preston Kalter, Charles M. Kelso, B. M. Krug, W. A. Keyes, H. V. Lytle, Ellis P. Legler, Albert Long, George W. Llewellyn, W. A. Mitchell, C. S. Maltby, Charles McMullen, Harry H. Prugh, J. Mason Prugh, D. I. Prugh, Lester L. Riley, Charles C. Rogers, W. K. Spindler, E. Z. Shoemaker, A. Thiele, Hugh E. Wall, J. A. Wortman.

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The heroic and graceful arias and the quaint, weird folk-songs, so typical of the land of the Czar, appeal to every lover of the artistic and beautiful.

No country has produced greater poets than Tolstoi, Pushkin and Turgeniev, and no composers could be better fitted to adapt them to music than the emotional Tschaiowsky and the patriotic Glinka, whose opera, "The Life for the Czar," opens every opera season in Russia.

THE GUILMANT ORGAN SCHOOL.

THE following list of students of the Guilmant Organ School have been engaged as organists for the coming year, from May 1:

Miss Edith Brown, First Presbyterian Church, Rutherford, N. J.

W. Ray Burroughs, First Presbyterian Church, South Orange, N. J.

Mrs. Laura Crawford, Congregationalist Church of Christ, Westfield, N. J.

A. Y. Cornell, Calvary M. E. Church, New York city.

Hyde Demaray, University Heights Presbyterian Church, New York city.

Miss Mary H. Gillies, First Presbyterian Church, New Rochelle, N. Y.

Merrill M. Hutchinson, Riverdale Presbyterian Church, Riverdale, N. Y.

Daniel Lang, Sixteenth Street Baptist Church, New York city.

Miss Mary A. Liscom, Washington Heights Presbyterian Church, New York city.

Miss Margaret B. Low, Fifth Street Reformed Church, Bayonne, N. J.

Mrs. Gertrude Elizabeth McKellar, Woodhaven Congregational Church, Woodhaven, N. Y.

Frederic Arthur Mets, Christ Presbyterian Church, Catskill, N. Y.

Edward B. Manville, First Congregational Church, Stamford, Conn.

Henry S. Schweitzer, Grace Lutheran Church, Bethlehem, Pa.

Miss Clara Stearns, Second Presbyterian Church, Troy, N. Y.

Miss Edna C. Tilley, St. Paul's Congregational Church, Nutley, N. J.

J. van Wagoner, First Reformed Church, Ridgewood, N. J.

H. E. S. Wilson, First Presbyterian Church, Hoboken, N. J.

Mrs. W. C. Wilbur, First Baptist Church, Corning, N. Y.

Harry E. Woodstock, St. Barnabas Church, Irvington-on-Hudson, N. Y.

The class examinations in musical analysis, conducted by A. J. Goodrich, will be held to-morrow afternoon, and a class in service playing under Mr. Carl will be formed next week.

Benefit for Master Thibault.

A CONCERT for the benefit of Master Ernest L. Thibault was given last Friday evening at the residence of Mr. and Mrs. S. G. Pratt, 176 West Eighty-sixth street. Albert G. Janpolski, baritone, assisted in an interesting program. Master Thibault holds the William Childs, Jr., free scholarship in the West End School of Music, of which S. G. Pratt is director. The boy is very gifted. His numbers show that he is a young musician of rare skill:

Prelude au Fugue, No. 3, in C sharp major.....	Bach
Sonata, op. 2, No. 3, allegro assai.....	Beethoven
Master Thibault.....	
Baritone solo, Der Abend Stern.....	Wagner
Mr. Janpolski.....	
Hunting Song.....	Mendelssohn
Master Thibault.....	
Russian Folksong.....	Mr. Janpolski
Etude, op. 25, No. 11, in A minor.....	Chopin
Nocturne, op. 37, No. 2.....	Chopin
Ballad, in G minor.....	Chopin
Berceuse.....	Chopin
Master Thibault.....	
Song of Agallia, legend from an opera (MS.).....	S. G. Pratt
Mr. Janpolski.....	
Grand Polonaise in E.....	Liszt
Etude, On Wings (MS.).....	S. G. Pratt
Master Thibault.....	



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SAN FRANCISCO, April 19, 1902.

A

SECOND concert is announced for Monday afternoon, April 21, by Miss Annette Hullah, the English pianist, to be given at the Y. M. C. A. Auditorium. There is a most attractive program, in which Miss Hullah will be assisted by Miss Edith Hanks, vocalist, and John Lewis, violinist, a pupil of Sir Henry Heyman.

The Pasmore concert, given at the Unitarian Church in Oakland on Tuesday evening, April 8, was like its predecessors a pronounced success, those taking part in the program being Mr. Pasmore, his talented children, Mary, Susan and Dorothy, who combine in such delightful trio work on piano, violin and cello, and one of Mr. Pasmore's vocal pupils, Mrs. C. C. Hughes, of Oakland, who charmed a San Francisco audience in one of the San Francisco series of Pasmore concerts by her fresh, sweet voice, and extraordinarily intelligent phrasing. Mrs. Basford, the contralto, who was announced for the concert, was unable to appear, and extra numbers were charmingly rendered by Mrs. Hughes, who entirely won her audience at the start. The ensemble work of the Pasmore children as well as the violin solo work by Mary, the eldest of the three, was as always markedly excellent.

Last evening Fannie Bloomfield-Zeisler played to an Oakland audience in the First Unitarian Church with great success. The numbers being nearly the same as those performed in San Francisco the program need not be given. Suffice it that Madame Zeisler has many admirers on the other side of the bay, where music in all its branches is most earnestly studied and where there are also many high class professionals.

Little Enid Brandt, the wonder child, who made such a sensation with her piano playing last year, has been improving since that time at a rate almost unbelievable. Weber's "Concertstuecke" is now to her mere play, so rapidly has she developed, the "Andante Spianato" and other concert pieces of as great difficulty are rendered with the force, precision and intelligence of an adult. To hear this child's playing without seeing her one could

never believe that so finished an execution could come from the fingers of a mere baby.

Her California friends are very anxious that she should be heard in the East, and it may not be long before a tour is arranged, through nothing has been as yet decided upon. But it is an injustice both to the child and her native State that her work is not heard abroad, and it is probable it will yet be consummated.

Herbert Medley recently gave a concert in Vallejo, where he has a vocal class. The notable thing about the concert was the absence of pupil work and the great prevalence of Medley, though there are among the gentleman's pupils some voices of merit that one would be glad to hear in public occasionally. Out of nine numbers on the program seven were given by Mr. Medley himself.

Miss Margarethe Brunsch, of Alameda, who last November went over to Europe to complete her vocal studies, recently made her debut before a London audience, and it is said was most kindly received by our British cousins. Miss Brunsch is well known in San Francisco, having sung here in concerts a great deal before going abroad.

Joseph Greven gave an operatic concert by his pupils at Sherman-Clay Hall Tuesday evening, April 9, when selections from the following operas were rendered in costume: "Zampa," "Orpheus," "Der Freischütz," "Magic Flute," "Cavalleria Rusticana," "Night in Granada," "Maritana," "Boccaccio," "Romeo et Juliet," "La Gioconda," "Norma," "Tannhäuser," "Dinorah," "Marriage of Figaro," "Ernani," "Carmen" and "Il Trovatore."

The new burlesque at Fischer's Theatre has made a great hit with lovers of fun and light music. The name is suggestive, "Fiddle-dee-dee," and introduces among other new people Maud Amber, whose strong, pleasant soprano voice fills the role of leading lady most gratifyingly. Winfield Blake also does some nice work, and his voice is of the order that always pleases. Lillian Coleman does some very light singing almost out of keeping with the rich quality of her voice. They are positively

turning away crowds, and Manager Friedlander is correspondingly gratified.

The Tivoli presents a very good cast in Alice Nielsen's great success, "The Fortune Teller," with Anna Lichter in the title role. Her voice is wonderfully sweet and bird-like and her personality charming. She is a great favorite with frequenters of the Eddy Street Opera House. Paul Steindorff is musical director.

This afternoon at Metropolitan Temple Madame Zeisler gave her last concert here and played to an audience of flattering numbers, and one whose enthusiasm seemed to know no bounds. It was a magnificent program, and one to test the endurance of a more robust frame than that of this talented little woman, who holds her audience spellbound for as long as she will.

The "Variations Sérieuses" of Mendelssohn was fascinatingly beautiful and, followed as it was by the Liszt arrangement of the Mendelssohn "Wedding March" and "Elfin Dance," from "Midsummer Night's Dream," hardly gave one an opportunity to get one's breath. A fancy of Madame Zeisler's is to respond to an encore with another number of the same composer, and after the "Wedding March" she gave the "Spinnlied" of Mendelssohn at a tempo never heard here before. Her pianissimo is a thing to dream of, and in the dainty Valse, op. 70, No. 1, of Chopin, was heard distinctly all over the house. After Scherzo, op. 20, of Chopin, magnificently done, she gave the "Minute Waltz" with an entirely original interpretation. MacDowell's "Hexantanz" and the Saint-Saëns' Etude (prelude), op. 52, No. 2, were applauded to the echo, the latter being a wonderful display of execution. The Schuett waltz was a poem of sentiment, and Grieg's "On the Mountains" breathed of high peaks and lofty idealism. After Moszkowski's "Caprice Espagnol," which closed the program, the house fairly shook with the thunder of applause, and after vainly trying to evade it Madame Zeisler sat again at the piano and played the "Erking." At the sound of the opening bars applause again burst forth, but ceased as the poem progressed. The pathetic story was told in a manner so realistic as to draw tears to the eyes of many. It was a wonderful interpretation, and words simply fail to express the effect upon the audience. Madame Zeisler was showered with floral tributes, and after the concert held a little impromptu reception to her friends in the green room. She is, I think, the most intellectual pianist who has ever come to this coast. Her conception is of an exceedingly high order, utterly purged of any alloy and breathing only of the highest and best. One carries away a feeling of having been lifted up after hearing her.

Mr. Zeisler is with his wife on this tour, and I had a very pleasant chat with him after the concert. The Zeislars go from here to Santa Barbara, thence to Del Monte for a little rest. It is five years since Madame Zeisler was on the coast, and she has been urged by a host of admirers not to let so long a time intervene before she comes to us again.

The California Conservatory of Music, Otto Bendix director, has made during the past week a most important move, and one that speaks loudly for the fast growing popularity and success of that institution.

I have mentioned before that the school was outgrowing its former quarters, and at last Mr. Bendix has found and secured an ideal place to locate for the future.

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Franklin streets, and is one of the finest houses that could possibly be secured for this purpose. The music room alone is in all its appointments the acme of perfection, and is large enough to seat comfortably from 300 to 400 people during recitals and other public functions.

It is claimed that this is the finest private music room in San Francisco.

The finishings are peculiarly fitting for a room to be used for this purpose, and the woodwork everywhere, even the floor and side wall paneling, is done in white cedar, making a most cheerful and pleasant effect. Added to this perfect acoustics leave nothing to be desired.

The California Conservatory is at this writing the finest of its kind in the city, every department included in its prospectus being presided over by people who are well known in the music world to be first class in the profession. The school besides this has the merit of promising nothing it does not generously fulfill, and the private as well as public recitals are delightful and instructive affairs, as well as the lectures by the director, Mr. Bendix, who is a well-known authority on music, historic, theoretic and practical. The principals on the teaching force at present are as follows, each department having able and well trained assistants: Piano, Otto Bendix; voice, Mrs. A. C. Coleman; harmony and counterpoint, Oscar Weil; violin, Nathan Landsberger; organ, Wallace A. Sabin; choral class, Oscar Weil; ensemble class, Messrs. Landsberger and Bendix. The conservatory opens at its new quarters on July 1, the Sutter street number being 1329.

On Tuesday evening, April 29, at Sherman-Clay Hall the conservatory pupils will hold a public recital, with the following fine program:

Harmonious Blacksmith.....Händel
Miss Cecil Cowles (age eight years).

Andante and Variations.....Haydn
Miss Lily Blum (age ten years).

Kammenoi Ostroï.....Rubinstein
Polonaise.....Chopin
Miss Lydia Reinstein.

Allegro from Concerto in G.....Viotti
Miss Amy Petersen, accompanied by Mrs. Petersen.

Concert Etude.....MacDowell
The Jugglers.....Moszkowski
Miss Jose Cona.

Etude, op. 10, No. 12.....Chopin
Etude, op. 25, No. 2.....Chopin
Staccato Etude.....X. Scharwenka
Miss Amy Petersen.

Romanza, from E minor Concerto.....Chopin
Miss Lily Hansen.

Allegro, from Violin Concerto.....Mendelssohn
Harry Factor, accompanied by Mrs. Nathan Landsberger.

Romanza and Tarantelle (Second Suite for two pianos). Rachmaninoff
(First public performance in the United States.)

Mrs. Robert Aylwin and Miss Lily Hansen, graduating class of 1902.

A chamber music concert is announced at the same place for the evening of May 16, to be given by members of the ensemble class. Mr. Bendix has for the past two weeks been seriously ill, and his physician was afraid it would prove to be a case of pneumonia, but at last accounts Mr. Bendix was improving rapidly, and was declared to be quite out of danger. He hopes soon to be able to take up his work again personally.

MRS. A. WEDMORE JONES.

ADELE LEWING.—Mme. Adele Lewing has moved to 106 East Eighty-first street, and will accept a limited number of pupils during the summer months at her residence studio.

PRO BONO ONCE MORE.

(COMMUNICATED.)

DEAR MUSICAL COURIER—I take my fountain pen in hand to address you because I have mentally telescoped trying to follow the orchestral schemes of New York in this sad year of our Lord 1902. I settled in New York immediately after I helped Mr. Gericke open the Boston Symphony season, and I wish to goodness I had stayed in Boston, where critics, rich women, orchestral conductors, managers, manageresses, piano houses with aspirations and millionaires are not engaged in laying plans which will disrupt the musical universe and drive the faithful to a diet of matzo and buttermilk. Early in November a committee of several came to me and said: "Pro Bono, we're going to get up a Permanent Orchestra! A million dollars has been subscribed. Carnegie will be president. Happyman will manage it! We may get Kubelik as concertmeister. Paur will be the director (but he doesn't know it)." I said: "All right, I'll subscribe." But suddenly the committee ran out of the room and fell off of the earth, and I've never seen one of them since. Two weeks later I bumped into a woman. She said: "Oh, my dear Pro Bono, I have so much to tell you." She took me into a dark, padded room, and said: "Hush! Don't breathe, but I am going to start a Permanent Orchestra. One million dollars is subscribed. Carnegie will be president. Paur the director (but he doesn't know it). We will build our own hall." I felt something walk around on the inside of my head, and thought: "What a gee-swizzled busy man that Carnegie and Paur is going to be! I guess this town has got the orchestral habit." But I looked secretive and said: "That's fine! When do you start?" Before I received a definite answer the ceiling opened and the woman vanished in space and I was left alone with my curiosity, hunger and thirst unsatisfied.

A month later a dapper young gentleman rushed up and said: "Hello, Pro Bono! Can't stop! Big scheme! Perm.—Orch.—Carn.—Pres. Paur director (but he doesn't know it)—a million dollars subscribed. Don't tell. Day-day!" And just as I was getting ready to smite violently one whom I thought was monkeying with my dignity, he flew around the corner and I ran into Paur. I looked at him to see if he were in this jest at my expense. I walked up to him and looked him in the eye. In cold, steeled tones I said: "Permanent Orchestra!" With a gasp he fell to the pavement and had to go to St. Marc's Hospital to regain his strength. Now we run around corners when we see each other, as he views me like a dynamiter and I have back thoughts of my own. Shortly after I had the indiscretion to go to a reception. Oh, my dear friends! A large lady came up to me and said: "Dear old friend! Oh, we are so busy! We have had \$1,000,000 subscribed (note by P. Bono—You can't hit a lady!). Carnegie will be president, and Paur (but he doesn't know it) will be the director of Our Permanent Orchestra!" Tears gathered in my eyes, and I said, pathetically, as I leaned against the Wissner-Steinway-Knabe Pianola: "You ain't having fun with pore old Pro Bono, are you, dearie?" She looked sincerely at me and said: "I'll introduce you to the ladies." I met about four ladies then, with flushed cheeks and the light of ambition in their eyes. Pretty soon they convinced me that they were sincerely determined to put the deal through, but it looks now like a poor joke. As a side reflection, have you noticed the fervent love the critics of New York have

recently developed for the Philharmonic Society. Where are the "Old Fathers," "Incompetent woodwinds," "Boisterous brasses," "Mediocre talent," &c., which existed until the new orchestral scheme was talked of as a sure success, without the knowledge of the critics? Such tommyrot as this: "There has been a great deal of talk of late about a 'permanent' orchestra in New York, and in view of that fact Mr. Damrosch's election will not be without significance," appears in print, in an article which can do no harm save among the uninformed, which unfortunately constitute the majority. A man who receives a revenue from the Philharmonic Society would naturally oppose the creation of an organization which might not employ his services, and he would not treat any too courteously those who would seek his opinions concerning the new cause. Well, now, I want to go to dinner, and my mail is most over. I want to tell these few enthusiastic ladies where and how their duties lie, and they will listen patiently to an old, old man. Because, unwisely, they allowed Mr. Paur's name to be mixed up in their glorious and noble plans for the lasting benefit of this city; because this, and this alone, has operated detrimentally to Mr. Paur; because they have received unworthy advice and discouragement from prejudiced sources; because delay, even of a season, is deadly; because if the scheme dwindles now it will be used as an everlasting argument against the efforts of women; because, of our dire need for the success of this very plan, I, Pro Bono, tell them, that as a matter of honor their plans must go through at once! This can be readily accomplished with the money now subscribed, which is amply sufficient, and the success of the first year will bring the fund up by new subscriptions to the desired amount.

Other cities support such organizations even after years of perpetual loss, but failure cannot attend this proposed orchestra, simply because the time is come when we must have something of the sort. Leave Carnegie to his new toy—he deserves it—but do not let us go into a new season under the conditions now reigning. It is a matter of honor to these ladies that no one shall suffer from their enthusiastic, worthy incursions into this important field. They should consider our public, the position in which they have unwittingly placed one of the greatest living musicians, and not bother with the critics, who have absolutely no bearing upon the situation. I am,

With greatest seriousness, PRO BONO.

VERDI REQUIEM.—The Choral Society, of Evanston, Ill., Professor Lutkin director, gave a most creditable rendition of the Verdi Requiem on the 22d inst. The difficult "Sanctus" was remarkably well sung and had to be repeated. Mrs. Wilson, Miss Armstrong and Mr. Miller, of Chicago, and Joseph Baernstein, the New York basso, completed the quartet. The ensemble work was very artistically done. Baernstein's magnificent organ-like tones giving color and furnishing a solid foundation and background.

IDA BRANTH.—Miss Branth, the violinist, has had a very busy season. April 23, 25 and 26 at recitals in New York; May 3 in Plainfield, N. J. Engagements also in Passaic and Bayonne, N. J., during May.

SARA ANDERSON.—Sara Anderson has been engaged to sing Elizabeth in Wagner's "Tannhäuser" at the Ann Arbor Festival May 16. This is Miss Anderson's third appearance at these festivals.

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THEIR PROGRESS IN THE PAST DECADE HAS BEEN PHENOMENAL.

America Has Assimilated the Crafts of Many Peoples—Europe Is Built, This Country Is Only Now Building, So the Craftsman Finds Superior Opportunities Here.

Within the last ten years America has entered upon a genuine and widespread renaissance of her arts and crafts. Art, like religion, is the work of the human race as a unit. When a country succeeds in laying hold on this precious heritage of civilization and re-creating it for her own special uses she experiences a renaissance of all her crafts in every direction and becomes in her turn productive.

Such a renaissance has occurred in all our skilled labor. Our iron work, our bronze, our tiles and terra cottas, our wood carving, our glass, our goldsmiths' and silversmiths' work, our weaving, our printing and lithography—to take the nearest examples—have each been carried forward into creative art, wrought with a perfection of craftsmanship that frequently surpasses the work of Europe. Our bronze castings are larger than can be made abroad; our pianos are better than European pianos; our cast iron work is as fine as much that Europe painfully works by hand—in short, we are on our own feet in point of skill, and are rapidly reaching into original creation in the domain of artistic imagination.

Not until a review is actually made of the condition of our arts and crafts does one recognize the universality, the solid foundation of national activities upon which the artistic manufacture has been built up.

Our present superiority in craftsmanship is built upon four national advantages—the superiority of our workmen as individuals; the superiority of our talent for machinery; the general diffusion of wealth accompanied by a very large number of great fortunes, and the uniform desire of all our people, rich and poor, to possess the best of everything.

A keen observer has remarked that the more unmixed the blood of any people the more uniform its art will be likely to be, whereas the efflorescence of decorative art is likely to result from the fusion of races. Such a mixture has occurred among us. Not only have all the most energetic, daring and resourceful of each of the great European nations found their way over here, but in each several people, craftsmen of widely different trades, have been brought side by side at the bench or in the club.

In the system of compound levers which moves the hammer of an American grand piano, that lever which gives the thrust to the hammer is known as the jack; that which receives the hammer heel and permits a repeated stroke is the balancier, while the round nut which slides on the balancier is known as the waltze—names left by the English, French and German artisans who united in American piano manufacture. Where names were thus interchanged processes of handicraft underwent a similar fusion. Nay, more, many a process laboriously worked out by one industry and painfully held a guild secret in its European home became the long sought improvement in a widely different craft. Workmen, better fed, better housed, more successful, found their invention quickened and their imagination stimulated by the prizes of a new and prosperous civilization. A universally diffused wealth offered a ready market for invention. The Centennial found us a nation of inventors and machinists. The Columbus Exposition found us the richest nation on earth, with a secure patronage of large fortunes ready to support and reward any art we chose to develop.

We are proud to think that an American gentleman is the finest gentleman in the world. So, too, we are getting to know that an American workman has it in him to become the finest workman in the world, and that the products of American handicrafts are often the best of their kind the world over. Let but a demand for any class of applied art arise and American hands first imitate; then cheapen the cost of production; then, as originality comes more and more into play, surpass their models.

Each American handicraft undergoes the same series of mutations. The foreign model is imported by American connoisseurs. It is admired and coveted and carefully duplicated by American workmen. A process is devised by which its exact reproduction can be cheapened. Considerations of climate require that it shall be much stronger. Then, like our own literary style, it becomes simplified, lighter, more elegant. Presently we re-create it as was re-created the Italian Renaissance at Chicago. Finally we take the finished art creation from the original

artists, and with some almost human machine follow its every curve and line, and turn it out, completed and perfect, by the thousands, in a fraction of the time it took to make the original. Here people want art by the quantity, and "they want it quick."

It has been supposed that art is necessarily debased by the advent of machinery; that the art-crafts are necessarily handicrafts. But impossibility of reproduction is not a quality of beauty. "Art is that spirit of order and seamliness, of dignity and sublimity," that insight into the truth of processes which shows the right way, that lifted imagination that shows man in a flash God's truth about the relation of his craftsmanship to God's great natural laws. When a man has had that revelation it doesn't matter whether he embodies it on one statue or in a machine that makes a hundred. It is the revelation that constitutes the art; not the method of reproduction. When the craftsmen of a nation have received such revelations they have awakened to consciousness of themselves and know their artistic destiny. This joy and inspiration of craftsmanship is fast becoming the personal experience of the great body of American manufacturers, and of their workmen. And this it is which has made the Renaissance of American Arts and Crafts.

PIANO MAKERS.

On what grounds can the modern factory made piano, and more particularly the Steinway piano, be regarded as an object of art?

Has its development been fostered by the same conditions which have brought about the renaissance of American arts and crafts with which the twentieth century opened?

How does piano making stand related to the other arts and crafts at the present moment, and are these relations likely to be lasting?

THE PIANO A WORK OF TRUE ART.

The makers of the Steinway piano firmly believe their craft to be an art, because they have passed through the steps of the artistic experience. An art is the expression of truth in terms of beauty. It begins in a vision—beauty; it seizes the truth behind the beauty—revelation and perception; it formulates this truth into law—science; it applies this law to materials and forces—mechanics; it incorporates its original vision—beauty—and passes it onward to mankind. No form of art whatever exists in this world which does not pass through these stages of creative activity. No artist lives who has not known them and does not recognize them as part of his personal experience. Creation is the endowing of a spiritual vision with a body; art is nothing different or less.

The vision behind the Steinway piano is a beautiful voice, just as the vision behind the Venus de Milo is a beautiful body. The craft of the musical instrument maker is the more subtle of the two.

The reality of the artistic quality of piano making is hidden by the popular idea that art is not manufacture, or, rather, that art is "made by hand," but not by machinery. If so, what becomes of the tapestries designed by Raphael and Durer? Here we have conditions precisely similar to piano making; an artist's design confided to a machine. The art lies in the design; the craft in the weaver, the mechanic. The art is the obtaining of the product—beauty.

ALL ARTS TO AN EXTENT MANUFACTURED.

When one stops to consider, comparatively few arts can be or are conveniently completed in the scope of but one personality. In the beginning art was one. It is still a unity, but in diversity. The artists of the sixteenth century represented many possibilities of expression that have since diverged into independent art. Michelangelo was not only an architect, painter and sculptor, but also a poet. Few poets now handle a brush; few architects can model a human figure. Salvator Rosa was not only a painter, but also a composer. These arts are now widely separated. Milton was a fine organist, and Browning followed him in this particular. But few poets now possess the qualifications that Hans Sachs—and behind him a long line of poet-composers—united as a matter of course. Leonardo da Vinci added to his abilities as painter and sculptor the professional activities of an engineer. Who expects an inventor to be acquainted with either music or the fine arts nowadays? Art has become complex; like the Babylonian Tree of Life, its branches bear all manner of diverse fruits. Even in the complete expression of a single art we have become specialists. Shakespeare and Sheridan were on the stage in their own dramas; to-day the dramatic poet expects to confide his roles to the actor. Josquin de Pr  sang his own lay; but Wagner needed a hundred men for his orchestral utterance. Patti sings with the voice she has perfected by arduous training, but the Steinway voice needed Rubinstein and Paderewski to thrill the world. MacMonnies does not cast his own models; McKim, Mead and White do not handle chisel or saw in constructing their buildings. Painting is the sole art that has not given rise to its subsidiary craft. The

art of the creative musical instrument maker is not less an art because it is half of a perfect marriage. Neither is it less an art because the truths behind its beauty are so well formulated that many of the operations of its manufacture can be better done by machinery than by hand. Machinery itself is the twin of art. It is seen first in a vision; it is born of rhythm and fed by energy. To a musician almost all of the highly complex machines of modern mechanics are beautiful. The truths of mechanics that they express disclose beauty involuntarily.

THE STEPS OF ARTISTIC CREATION IN THE STEINWAY PIANO.

The Steinway piano, which began in a vision of a beautiful voice potent enough to hover before and to possess the imagination of a race of men for four generations, has known each step of the creative evolution. It was heard in a dream—the great world of dream that possessed the musical imagination of Germany; that Beethoven heard and Wagner expressed. Its makers, by patient search among the forces of sound; by humble questionings of nature; by the flash of sudden perception that art knows as revelation, saw the truths behind their creation. By practical experience and rigid devotion to truth they formulated the secrets of their art. They laid the earth under tribute for its costliest materials, and then they put their work to the test beneath the fingers of the greatest artists the world has known, and sat in expectation of the fulfillment of their creative vision, and the world was richer by a new revelation of beauty.

THE FIRST AMERICAN ART WORK TO BE DEMANDED BY EUROPE.

It is interesting to note, in connection with the present series of articles, that the Steinway piano was our very first work of art that compelled recognition of its excellence in Europe, and established a successful export trade. American poetry and American pianos made their way abroad long before our paintings and statuary were thought of. As soon as the "Steinway grand" was exhibited in Paris and London people began to buy it. It is significant of its artistic quality that its first admirers were art folk. The poet king, Oscar of Sweden and Norway; the Baroness Rothschild, the art connoisseur; Gustav Dor , the painter, and Gounod and Berlioz, the poet-composers, were among its very first European patrons. They felt the art quality that had molded its frame and strung its sympathetic harpstrings.

THE USES OF PATRONAGE.

In isolating the causes for the blossoming of the arts and crafts in America, the very recent but enlightened patronage of our wealthy and cultured classes is given as the most prominent. Within the last decade America has felt a pronounced need of sincere art. Great painters, like Inness, great sculptors like St. Gaudens, we have produced and appreciated for a long time; but the more mechanical arts are of recent growth. Without popular appreciation and sufficient patronage there can be no artistic craftsmanship. In a general way, the more complex the artistic product the more dependent it becomes upon the support of wealth and culture. A Navajo blanket or a Pueblo pot are forms of simple art, and command a home market. But a Steinway piano, made of forty thousand pieces, is extremely complex, and needs a complex civilization to support its manufacture. The secret of the growth of the Steinway industry, so far in advance of its fellow arts and crafts, is in its unique character. It was the necessary complement of the new movement in German music, and as such looked less to the local American musician for the seal of his approbation than to the connoisseurs of Europe, where the Wagner and Liszt movement was at its height. In Europe, court patronage is the prize of successful art. Patronage is one of the most important of court functions. It was, therefore, of no small moment to the young house of Steinway that it early found recognition at St. James. When the young Prince and Princess of Wales built their country house at Sandringham and furnished it for the private enjoyment of their home life, its contents represented their own personal tastes. It was at Sandringham that the first royal collection of Steinways was assembled. As the royal liveries were more and more seen before the doors of Lower Seymour street, where the Duke of Edinburgh or the Princesses Maud and Beatrice lingered in the selection of their favorite instruments, the makers of the piano on the other side of the Atlantic knew that they could buy great logs of ebony, spend thousands on a single mahogany tree trunk, and cast their money like water in the ceaseless experiments by which they were bringing their instrument step by step nearer perfection. Bartolomeo Cristofori could invent the first piano, secure in the patronage of one great banker—De Medici. With their pianos securely housed in the castles of the Rothschilds, the Drexels, the Morgans, the Browns it was possible for Steinway & Sons to build up a chain of factories able to supply the world, not with mere pianos, but with chefs d'œuvre, each a duplicate of its fellow masterpiece. Perfection under these conditions could be the only road to prosperity.

With the recognition of the Steinway piano as a work of art came the possibility of a great subsidiary industry pursued by smaller houses and founded upon the discoveries of the pioneer and artist house, but reaching through ever cheapening imitations into the cottage of the wage earner and the cabin of the frontiersman, until the first great American art craft should be piano making, and the one great musical instrument of America became the piano.

THE STEINWAY AND THE ARCHITECT.

All this was accomplished while our plastic arts were at their lowest ebb. But wealth increased. It had been possible to import and distribute musical culture by the medium of the concert tour. Mr. Tretbar—the most musical and at the same time most practical of men—took care of that. The house of Steinway, under his inspiration, had accomplished this on its own behalf. It needed the exposition to bring Americans as a nation into contact with the manufactured arts of Europe. At Philadelphia, and again at Chicago, the "plain people" realized in one swift survey what was their birthright to beauty, and art crafts began to spring up as by magic. As the peculiar problems of municipal architecture forced themselves upon attention, American architects began to study in Paris, just as in matters musical America had previously gone to Germany. A style of building, free in construction, but dependent on decoration for its distinctive features, is a necessity in New York and other congested cities. Such schools of architecture are the French and the Italian Renaissance, the only architecture that can be successfully applied to the skyscraper, because it is the most flexible and adaptable of all styles. The epoch of Francis I. is founded upon Italian art; that of Louis XIV. was largely influenced by the art of the Netherlands; Louis XV. experienced the shock of Chinese and other Oriental taste; Louis XVI. went back to the spirit of Greek art. The finding of Pompeii and the Napoleonic invasion of Egypt brought into French ornament the peculiar artistic developments of Greece and of the Nile. France adopted and transformed everything beautiful. She is, therefore, the most sympathetic guide America, which comprises all the artistic peoples of the world, could select. We have received her genius as imitators, we are now her students; we shall end by metamorphosing her products under the play of our own individuality.

How does piano making stand related to this growing artistic impulse?

In the matter of tone very little, except as French furniture and decoration modify the resonance of American interiors. But in the vital question of vesture, in the piano case, the piano is at the very heart of the movement. French interiors are light, delicate, logical, graceful.

Nahum Stetson, of the house of Steinway, felt the wave of decorative art in advance, and with his usual foresight, prepared for the time when America should taste the delights of artistic embellishment and throw herself into the art movement with her accustomed impetuosity. Under his guidance the Steinway art-piano case department was in working order before the Columbus Exposition initiated the present demand for color, original handwork and its many crafts. The hand carved and hand painted Steinway pianos were the forerunners of the present fashion of French furniture. Realizing that the exigencies of municipal architecture would perpetuate each of the styles characteristic of the French interior, the house of Steinway & Sons did not hesitate to build and equip a complete series of ateliers for the manufacture of artistic cases. As early as the year 1892 the writer of this article called attention to the effort made by them to open a new avenue for the talent of American artists in the production of the American piano. Decorated piano cases had long been more or less in demand, but Steinway & Sons were the first to make a great art piano on American soil. Such unquestionably is the instrument designed and executed for Mrs. George W. C. Drexel by E. H. Blashfield.

The renaissance of American arts and crafts is a national movement. American women have found their way into art as a means of livelihood, and painting, carving, sculpture, architecture, designing and even metal work absorb their attention. These tasks are certain to become, as they should, household activities throughout the land.

In this connection the value of private wealth as a means of developing the arts again comes up. Were there no artistic work, the value of which, as is the case with the art piano, runs into thousands, there would be no imitative art reaching by culture and through mechanical process work into the apartment of the wage earner and the cottage of the farmer. There would be no crafts capable of supporting thousands of families by their successful prosecution, and offering fame and riches to the great genius certain to arise under their operation. Without the great corporation, with its millions of dollars, the creation of an art like the manufacture of the Steinway piano would be a manifest impossibility. What a paternal government does for European art, private capital, the massing together of many single fortunes under the guidance

of a single mind, does for American arts and crafts. The stock company is the democratic solution of the European functions of patronage, where the government is the artists' capitalist. This is no new relation of capital to art. The great citizen bankers of Italy were the capitalists of the Italian Renaissance. What Cosmo di Medici did for Italian art Charles Steinway is to-day doing for the art of piano making. He has brought the instincts of a banker and financier to the practical advancement of a great and complex art—an art which must be served with the devotion of an artist, and financed with the consummate ability necessary to American industrial success. The wealthy connoisseur is a necessity to art. Without him there can be no livelihood, no ambition, no invention.

It was chiefly to provide accommodation for this special class of patronage that Steinway & Sons have opened their warerooms at the Windsor Arcade, on Fifth avenue, close in the neighborhood of their staunchest patrons. There among fitting surroundings stand the beautiful pianos, apples of gold set in pictures of silver, which represent the first creative art that Europe ever coveted from America and imported for her own artistic pleasure.

In sketching the career of this pioneer house among American arts and crafts, the personality of its members may well claim attention. Charles F. Tretbar, the treasurer of the company, is the Nestor of the firm, the only remaining member of the second generation of Steinway & Sons. Charles H. Steinway, the president and financier of the firm; Frederick T. Steinway, vice-president, and in charge of the manufactory; Nahum Stetson, secretary and chief of the sales department, and Henry Ziegler, the creative artist of the piano, whose skill has largely made it the thing of life it is, make up the board of directors. To these gentlemen should be added Frederick Reidemeister, the cashier, as also Gustav Candidus, William and Theodore Steinway and Theodore Cassaber, all lineal descendants, grandsons of Henry Engelhard Steinway, the founder of the house.—New York Tribune, April 6, 1902.

JOSEPH JOACHIM SCHOOL.

Concert by Senior Classes.

IN Carnegie Chamber Music Hall last week Monday, a fine program was given, under the direction of Geraldine Morgan. Nell Morgan, of the violin department and Paul Morgan, cello. Miss Ethel Wyman and Mrs. Gignoux played well together, accompanied by the orchestra class, followed by Alice Jones, who played with good tone, and Mary Freeland, who played with snap. Both received much applause. Nicholas Roosevelt, aged eight years, played with real musical feeling, in tune and time, and was presented with an immense wreath, responding to much applause by at least a dozen quite professional bows. Lorraine Roosevelt played the piano accompaniment well. Miss Spertl has a brilliant style, and shows she is a thorough student; she deserves much commendation for her good work.

Alexander Fachiri has made great progress since last year and has become quite a virtuoso. He was followed by the most advanced of the violinists, Miss Marquise, who has the "three T's"—tone, technic, taste—and played with much effect.

The Mozart Quintet went well, the pretty music refreshing to modern ears; while the closing Haydn Symphony, with some professional wind instruments, formed a most satisfactory close to the afternoon. Flowers for the performers were numerous and well deserved, all playing without the printed notes, with credit to the Joachim School, which means the Morgans.

Mr. Morgan conducted the ensemble works, and kept unity and youthful enthusiasm well together, also playing accompaniments with his sister to all the solos. These players constituted the orchestra: Miss Elsa Burgess, Mrs. Douglas Campbell, Miss Mary Freeland, Mrs. Gignoux, Miss Maka Ogden Jones, Miss Alice Jones, Miss Dorothea Miller, Miss N. H. Morgan, Miss Anita Marquise, Miss Cynthia Mixsell, Mrs. Palmer, Miss Melinda Rockwood, Miss Elizabeth Sands, Miss Mabel Spertl, Miss Ethel Wyman, Miss Florence Wyman, Paul Debourg and Alexander Fachiri.

Morning Musicales by Miss Cecile Louise Castegnier.

AT 11:15 a. m., Thursday, April 24, Miss Cecile Louise Castegnier gave her second recital in Carnegie Chamber Music Hall, assisted in two groups of baritone songs by George A. Fleming, who was in excellent voice, and in two violoncello solos by Karl Greinauer, Mrs. Griener playing his accompaniments. Mr. Fleming's singing pleased the audience well.

Two compositions of a descriptive character by Mr. Griener, entitled "Moonlight" and "Hunting Song," were well played by him, and exploited a good command of the resources of his instrument, both as composer and executant.

Of Miss Castegnier's piano touch and technic it is possible to speak in high terms. She is a pupil of Edward Morris Bowman, having studied the piano with him several years, and, like every genuine pupil of that eminent teacher, she exhibits a delightful control of every variety of modern piano touch and the beautiful effects resulting from a clever use of the pedals. Miss Castegnier's delivery is both brilliant and refined. The tone is firm, clear and well finished at all times. In Schumann's Romance in F sharp she played with delightful sentiment and repose, while in the same composer's "Aufschwung" she reached a climax of power and brilliance entirely befitting the demands of the title. A group of descriptive or suggestive pieces from MacDowell's "Sea Pieces and Woodland Sketches" revealed other attractive features in Miss Castegnier's touch and style which gave convincing evidence of her serious aims in art, her musical temperament and her excellent training.

Chamber Music Hall held a numerous and music loving audience, and the fair pianist was the recipient of enthusiastic applause and armfuls of flowers.

Mr. Bowman, who was present, is to be congratulated on the success and progress of another one of his pupils and disciples.

ARTHUR MEES.

ARTHUR MEES is the new organist and choir-master of the Church of the Pilgrims, Brooklyn. Mr. Mees was engaged to succeed Abram Ray Tyler. The Mendelssohn Club, of Orange, N. J., of which Mr. Mees is the conductor, gave a highly successful performance of Saint-Saëns' "Samson and Delilah," at Orange, last Thursday evening. The soloists were Mme. Josephine Jacoby, Paul Dufault and Georges Chais, all of them excellent in their respective parts. There was a good orchestra, and an enthusiastic audience to applaud what was truly a fine rendition of the Frenchman's impressive opera oratorio.

Howe-McLean-Speaks at Roseville.

MARY HELEN HOWE, soprano, Alfred Jewett McLean, tenor, and Oley Speaks, bass, were the special soloists at Roseville Avenue Presbyterian Church last Sabbath evening. Miss Howe sang beautifully a prayer by Panofka; McLean Foster's "O, for a Closer Walk with God," and Speaks made much effect with Batchelder's "In Heavenly Love," the three uniting in the trio "Praise Ye." Last Sunday Alice MacGregor, soprano (one of the advanced pupils of Mrs. Morrill, hailing from Saratoga); Miss Margaret Keyes, of St. Thomas Church, alto, and Edward Bromberg, baritone, of the Brick Church, sang, and an unusually brilliant musical service resulted.



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Mr. FRANCIS WALKER.

The Van Dyck, 939 Eighth Avenue,

NEW YORK.



MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, April 24, 1902.

THE most important musical event announced for the coming week in Chicago is the Apollo Club's concert, at the Auditorium, on Monday evening, April 28. Helen Buckley, George Hamlin, Charles W. Clark and Claude Cunningham are the soloists, and Harrison Wild directs.

MRS. THEODORE WORCESTER.

Mrs. Theodore Worcester, the gifted Chicago pianist, who recently played at a leading recital, in which Plunket Greene participated, at the Music Hall, Fine Arts Building, is filling a number of spring engagements. Mrs. Worcester and Charles W. Clark were soloists, on April 23, at the Aurora (Ill.) Orchestral Club's concert, and on May 23 Mrs. Worcester will appear at the Adrian, Mich., May Festival.

RECITAL AT MR. CLIPPINGER'S STUDIO.

D. A. Clippinger has issued invitations for a recital of songs and piano music to be given in his Kimball Hall studio, on Wednesday, April 30, at 3 p. m., by Charles Olson and William W. Kennett. The program includes compositions by Clay, Barnard, Coverly, Schumann, Beethoven, Massenet, Brahms, Lohr, Mascheroni, Carpenter, Fisher, Weld and Kroeger.

RECITAL AT THE AMERICAN CONSERVATORY.

Under the auspices of the American Conservatory a recital by members of Mr. Weidig's class will be given on Saturday afternoon, May 3, at 3.30. The interesting program includes a concerto for organ and string orchestra, by A. Cyril Graham, and the first and second movements of a trio, by Neff Huyette.

Bruno Steindel, the well-known 'cellist of the Chicago Orchestra, is just completing another season with that famous organization. He recently won an ovation such as has seldom been accorded artists appearing in Atlanta and Nashville. Mr. Steindel played a Saint-Saëns Concerto, displaying remarkable conception and finish. He was encored and gave beautiful interpretations of Popper's "Tarantelle," and Schumann's "Abendlied."

On May 13 Mrs. Johanna Hess-Burr will read a paper on "Voice and General Musicianship," before the Peoria Women's Club, and will also give a vocal recital, in which she will be assisted by Mrs. Maude Lindon Wells, Miss Jessie Lynde Hopkins and the Misses Agnes and Mary Hansel, all of whom are under her musical direction.

THE DRAKE ORCHESTRAL CLUB.

Under the able direction of Earl Drake, the eminent Chicago violinist and instructor, the Drake Orchestral

Club presented the ensuing admirable program in Handel Hall on Tuesday evening, April 22:

Overture, Consecration of the House.....Beethoven
Scherzo and Folk-song (from Fifth Northern Suite).....Hamerik
Concerto in C minor, op. 37.....Beethoven
Madame Richter-Fuchs,
Symphonie in D minor (Festival).....Arne Oldberg
(First performance.)
Polonaise in D major.....Wieniawski

Miss Julia Garfield.
Symphonic Poem, Les Preludes.....Liszt
Fecher Napolitan e Napolitaine.....Rubinstein
Toreador et Andalouse (from Bal Costume).....Rubinstein

The audience was appreciative and enthusiastic, and Mr. Drake and his organization are to be congratulated upon the success of this artistic event. Assistance given by Madame Richter-Fuchs, the eminent pianist, and Julia Garfield, the talented young violinist who recently was heard in a representative program at Kimball Hall, proved to be very acceptable.

It is to be hoped that this orchestra of fifty musicians will present a series of programs under Earl Drake's leadership in this city next season.

A number of Chicagoans were invited to hear William Beard, a gifted vocalist from Louisville, Ky., sing at George Hamlin's attractive studio in Kimball Hall this afternoon.

Owing to the fact that the Mendelssohn Club's concert takes place to-night, Mrs. Sue Harrington Furbeck's recital at the Music Hall, Fine Arts Building, has been postponed from April 24 to Tuesday evening, May 6. Mrs. Bertha S. Titus will be the accompanist.

EVANSTON MUSICAL CLUB HEARD IN VERDI'S REQUIEM.

Verdi's Requiem was sung by the Evanston Musical Club at the First Methodist Episcopal Church, Evanston, on Tuesday evening, April 22. The effects secured under Mr. Lutkin's baton were admirable, and many a director might well take cues from him in the successful handling of orchestra and chorus. It was a formidable undertaking for the club, but the results were even beyond expectation.

The soloists were Genevieve Clark-Wilson, soprano; Jessie Lynde Hopkins, contralto; John B. Miller, tenor, and Joseph Baernstein, basso. Mrs. Wilson is so well known that one need only indorse the many good things already said of her beautiful voice and singing. Mr. Miller, who has recently come to Chicago, was warmly received by audience and chorus. Although his work proved to be satisfactory throughout, his ability was displayed chiefly in his beautiful tenor solo. The splendid high B flat as a climax in his aria was greeted with a burst of applause which was well deserved.

Mr. Baernstein, of New York, repeated the many successes he has achieved. Though somewhat husky in the beginning, his voice cleared later, and it was a delight to hear his inspiring solo.

The surprise of the evening was Jessie Lynde Hopkins, a new addition to the musical profession, who sang the

contralto part. Had her initial appearance been made in some other standard composition her debut would perhaps have been of less interest; but considering a work such as Verdi's Requiem, it is particularly pleasing to learn of her instantaneous success. She as it were electrified those present with her magnificent, rich, carrying voice, and her singing throughout was marked by artistic understanding. Full of repose, she met all requirements with dignity and fine vocal powers. It must be gratifying to her teacher, Mrs. Hess-Burr, to witness the rapid advancement of this young singer.

SCHUMANN CLUB'S LAST CONCERT OF THE SEASON.

On Friday evening, April 18, the Schumann Club closed an interesting series of lectures at the Lecture Hall, Fine Arts Building. The subject, "Opera Form," was ably discussed by Mrs. M. E. Bigelow, Bachelor of Music.

Illustrations from some of the finest operas were artistically interpreted by Mme. Ragna Linne, of the American Conservatory; Mrs. May Davis-Barker, contralto; Miss Emilie Cole, soprano; Frank Minot Coffin, tenor, and H. H. Lawrence, baritone. Accompanists were Mme. Anna Weiss, Mrs. Agatha Meyer and Miss Ismena Edwards.

The audience was exceptionally large and enthusiastic. The Schumann Club is doing a very commendable work in thus giving to both teachers and students an opportunity to unite for the purpose of extending knowledge and appreciation.

SHERWOOD MUSIC SCHOOL BRANCH IN MILWAUKEE.

The first faculty concert of the Milwaukee branch of the Sherwood Music School is to be given in that city on Thursday evening, May 1, in the Plymouth Congregational Church. The following well-known musicians will appear on this occasion: William H. Sherwood and Miss Georgia Kober, pianists; Joseph Chapek, violinist; E. Russell Sanborn, organist; Mrs. Stacey Williams, Miss Iva Caryl Bigelow, Mrs. Charles Seeberg and Mrs. Jeanette Lambden, vocalists, and Miss Camille Lonstorf, harpist. Mr. Sherwood will be heard in solos and with Miss Kober, in two concertos. Joseph Chapek, who will teach in the violin department at the Sherwood Branch School, is well known to Milwaukeeans. At the close of the concert a reception will be held in honor of visiting members of the faculty, in the spacious studios of the school, Uihlein Building.

APRIL 26, 1902.

SHERWOOD MUSIC SCHOOL RECITAL.

Students of the Sherwood Music School assisted by Miss Kober, a member of its faculty, gave an excellent recital in the Fine Arts Building Lecture Hall, on Friday morning, April 25. Mr. Sherwood is fortunate in having under his guidance a number of exceptionally talented young musicians, whose admirable performance on this occasion proved to be a great credit to the institution of which he is director. The ensuing program was intelligently and artistically interpreted:

Moonlight Sonata, op. 27, No. 2 (first movement).....Beethoven
George Knackstedt.
FrühlingsrauschenSinding
Lillian Alderdice,
Vision Fair.....Massenet
Henry Wolcott Kirby.
Fantaisie, C sharp minor.....Chopin
Daisy Waller.
ConsolationArenski
March of the Dwarfs.....Grieg
Maude E. Kinney.
Nocturno, op. 54, No. 4.....Grieg
Arlequin, op. 53.....Grieg
Amanda McDonald.
Romanza in F sharp, op. 28.....Schumann
Morceau Caracteristique, op. 23, No. 1.....Wollenhaupt
Sena Marie Swenson.
Etude Mignonne.....Schuette
Alice McCoy.
Song Without Words.....Mendelssohn
Arion, op. 46.....Kroeger
Jane Perry.
Salon, op. 65, No. 4.....Grieg
Wedding Day at Troidhagen, op. 65, No. 6.....Grieg
Edna Paine.
Because the Rose Must Fade.....McCoy
Mary E. Preston.

Alma Stencel

CONCERT PIANIST,

After her recent successes in Berlin will appear in London during the coming season.



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Meinle Freude (Polish song).....	Chopin-Liszt
Maiden's Wish.....	Chopin-Liszt
Rena Burnham.....	
Rigoletto Fantasia.....	Verdi-Liszt
Lois Davidson.....	
Scherzo in B flat minor, op. 31.....	Chopin
Bertha Stevens.....	

The next pupils' recital will be held on Friday evening, May 30, at 8 o'clock, and the final concert will take place in the Music Hall, Fine Arts Building, on Thursday afternoon, June 12, at 2.30.

F. Wight Neumann has returned from his trip to Southern California.

The mandolin, banjo and guitar department of the American Conservatory, under the direction of J. B. Corbett, and assisted by the Misses Martha Powell and Mae Doelling, will give a recital in Kimball Hall, on Monday evening, May 5.

THE BUREAU OF FINE ARTS.

The Bureau of Fine Arts announces the following bookings: Alfred D. Shaw, tenor, and George Power, baritone, in "The Holy City," at Abingdon, Ill. Wm. A. Willett, in "The Elijah," May 8, at Michigan City; Miss Helen Buckley, at New Albany, Ind., May 23; Holmes Cowper and Mme. Ragna Linne, in Festival at St. Joseph, Mo., May 5 and 6; Harrison M. Wild and Mrs. Sue H. Furbeck, at Monmouth, Ill.

The Bureau of Fine Arts' rooms, on the eighth floor of the Fine Arts Building, command a magnificent view of the boulevard and Lake Michigan, and are exceptionally attractive.

PROMINENT PUPILS OF KARLETON HACKETT.

Among talented pupils of Karleton Hackett, the eminent vocal instructor at the American Conservatory, are several whose names appear on important programs in Illinois and Indiana this spring. Miss Grace Elliott Dudley is to sing Mendelssohn's "Hear My Prayer," at Jacksonville, Ill., in May; Miss Grace Cook has been taking part in a number of recitals at Aurora and other towns, and Miss Ella Parkinson is being heard at Terre Haute and Princeton, Ind.

Mrs. Charles Robbins, who, with John Mokrejs, gave a very successful recital at the American Conservatory on Tuesday evening, April 22, is one of Mr. Hackett's most prominent pupils. On the occasion mentioned Mrs. Robbins' charming contributions were as follows:

Who Is Sylvia (to be sung on the waters).....	Schubert
Madrigal.....	Chaminade
O, Hush Thee, My Baby.....	Alfred Pease
May Morning.....	Denza

FANNIE CHURCH PARSONS.

Mrs. Fannie Church Parsons, of the Fine Arts Building, is busily engaged in directing and developing her useful kindergarten methods in music. Mrs. Parsons is called upon to correspond with musicians all over the United States who are interested in her work, and recently she has received a number of letters from Canadian teachers who likewise are becoming anxious to adopt her systems.

During the summer months Mrs. Parsons will conduct a special session for teachers, and her beautiful Fine Arts Building studio is certainly an ideal place for those desirous of studying in July and August.

EVENTS AT THE CHICAGO MUSICAL COLLEGE.

The closing matinee of the thirty-sixth annual series took place at the Chicago Musical College this afternoon, a large audience being present. An excellent program, consisting of compositions by Bach, Chopin, Schubert, Schubert-Tausig, Schumann, Franz, Verdi-Liszt, Nevin, Campbell-Tipton, Horn and Henselt, was interpreted by

the Misses Lillian M. Reid, Mabelle F. Lewis, Bernya Bracken and Beatrix Mizer. The time of pupils and teachers being now fully occupied with preparations for final examinations, Saturday matinees will be discontinued for the present. A special matinee performance will be given in the Recital Hall, College Building, on Saturday afternoon, May 10, by pupils of the School of Acting, under the direction of Hart Conway. The annual competition for prizes will be held at Recital Hall, College Building, on the following dates: School of Acting, Thursday, May 29, 11 a. m.; piano, Saturday, May 31, 9 a. m.; vocal, Saturday, May 31, 2 p. m., and violin, Saturday, May 31, 3 p. m.

At the Studebaker Hall, Fine Arts Building, on Tuesday afternoon, April 29, a concert will be given by Mabel F. Shorey, Walter Schulze, Arthur Rech, Walfrid Singer, Mary Forrest-Ganz, Charles Gauthier, Herman Devries, Vernon d'Arnalle and John R. Ortengren, all of whom are members of the Chicago Musical College faculty. Hans von Schiller will direct the orchestra.

THE CHICAGO ORCHESTRA'S CONCERTS ON MAY 2 AND 3.

A change has been made in the Chicago Orchestra's program of May 2 and 3 at the Auditorium. The soloist will be Gertrude May Stein, instead of Madame Schumann-Heink. The program follows:

Sonata, Pian e Forte.....	Gabrieli
Scenes from Orpheus.....	Gluck
Symphony No. 5, C minor, op. 67.....	Beethoven
Tone Poem, Don Juan, op. 20.....	Richard Strauss
Recitative and Aria, Gerechter Gott (from Rienzi).....	Wagner
Overture, Tannhäuser.....	Wagner

MENDELSSOHN CLUB CONCERT.

The Mendelssohn Club gave its third concert of the season in Studebaker Hall, Fine Arts Building, on Thursday evening, April 24. Under Harrison M. Wild's able direction the well trained chorus of male voices sang very effectively, the program including "On, Gallant Company," V. E. Becker; "Soft Floating on the Air," F. W. Root; "Into the Silent Land," Arthur Foote; "The King and the Bard," F. Hegar; "Praise of Music," Isenmann-Buck; "A Ballad of Charles the Bold," MacDowell; "The Impatient Lover," Leu; "Dance of the Gnomes," MacDowell, and "The Toper's Glee," Zelter. Among particularly popular features were "The Impatient Lover" and "Dance of the Gnomes," both of which were encored.

Joseph S. Baernstein, the distinguished basso, was the soloist. He sang "Patria," Tito Mattei; "Das Kraut Vergessenheit," E. Hildach; "Am Rhein und beim Wein," F. Ries; the solo in Bruch's "Lay of the Norsemen"; Mendelssohn's "I Am a Roamer Bold"; "Good Wine," Francis Korbay, and "Had a Horse, a Finer No One Ever Saw," Francis Korbay. Mr. Baernstein interpreted his contrasting selections with much spirit and expression. As usual, his fine voice and thorough musicianship aroused enthusiasm. He was recalled many times and compelled to respond to hearty encores.

Members of the quartet were W. E. Johnson, A. A. Vogelsang, Frank H. Collins and Wyatt McGaffey. Arthur Dunham was the efficient accompanist.

HOFMANN, GERARDY AND KREISLER.

In the course of a spring tour which the brilliant trio, Josef Hofmann, Jean Gérardy and Fritz Kreisler, are making, Chicago was reached this week, and a concert which had been well heralded by Mr. Wolfsohn's traveling representative attracted an unusually large audience to the Music Hall, Fine Arts Building, on Wednesday evening, April 23.

This time it was Kreisler who won chief honors. He was called upon to respond to a double encore, which the audience demanded in storms of applause.

In fact, the whole program created a furore, and ovations succeeded each number. The demonstrations of approval were quite deafening.

Rubinstein's Trio in B major, op. 52, opened the pro-

gram. So full and harmonious was the ensemble in certain forte passages that involuntarily the eye glanced toward the familiar organ bench.

What tone!

Was not the organ pealing?

No, it was just Hofmann, Gérardy and Kreisler.

The young and poetic looking Gérardy was the first soloist. He played "Air," Bach; "Cradle Song," Schubert; "Papillons," Popper, and an encore.

Then came Kreisler in Prelude, Bach; "Air," Goldmark, and Wieniawski's "Airs Russes."

Hofmann followed later with Moszkowski's "Caprice Espagnole," taken at a bewilderingly rapid but very effective pace; Barcarolle in F minor, Rubinstein, and Liszt's "Rhapsodie Hongroise," No. 6, which Paderewski gave as an encore at one of his recent recitals in the Auditorium.

To-morrow (Sunday) afternoon this trio will be heard in a "farewell recital" at the Grand Opera House.

Chicago, how fond you are becoming of Sunday concerts!

TWENTY-THIRD ORCHESTRAL CONCERT.

There was no soloist at the twenty-third concert given yesterday afternoon by the Chicago Orchestra in the Auditorium. Under the experienced direction of Theodore Thomas the orchestra played "Overture Solennelle," Glazounow; "Tema Con Variazioni," op. 32, Foote; "Capriccio," op. 13, by Weidig, of the Chicago American Conservatory; "Ride of the Valkyries," Wagner; "Siegfried's Death Music," Final Scene, "Die Götterdämmerung," Wagner, and tone poem, "Ein Heldenleben," op. 40, Richard Strauss. To-night the program will be repeated.

Frederick Warren, the well-known baritone, who has just retired from the staff of the Chicago Auditorium Conservatory in order to devote his time exclusively to concert engagements, will probably make a special tour next year in Tennyson's "Maud," which he sang this season at the Auditorium Conservatory.

Next season Carrie Bridewell, the eminent contralto, who has been singing in grand opera under Mr. Grau's direction, will fill a number of important concert engagements under the management of Charles R. Baker.

MADRIGAL CLUB CONCERT.

Much interest is centred in the Madrigal Club's concert, which, as previously announced, will take place in Kimball Hall on the evening of May 1, with Sydney Biden and Allen Spencer as soloists. D. A. Clippinger is director and Adolph Brune accompanist.

William Nelson Burritt's Studio in Chicago.

ONE of the most beautiful and artistic of American vocal studios is that occupied by Mr. and Mrs. William Nelson Burritt, of Kimball Hall, Chicago. A representative of THE MUSICAL COURIER recently visited this magnificent music room, and is tempted to describe it.

The studio seats, when occasion demands, several hundreds of persons. Harmonious colors abound, and exquisite pictures and statuary grace the scene. Here and there are to be found interesting traces of Mr. and Mrs. Burritt's frequent visits to Europe.

And, in a word, what prevails? Atmosphere, artistic atmosphere.

This, indeed, is a very important consideration. For a music studio is like a musical paper. To inspire each must possess the atmosphere of art.

In this studio Mr. Burritt will hold his special summer session for vocalists and singing teachers, and here, too, one of his professional pupils, Gustaf Holmquist, gave an exceptionally interesting Scandinavian recital last week—an event which was attended and highly praised by persons prominent musically and socially.

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BOSTON, MASS., April 27, 1902

THE first of a series of song and opera recitals by the pupils of the Emma Howe Vocal School, given at Huntington Chambers Theatre, took place on Thursday of last week.

Part I. of the program was a song recital given by Miss Blanche Hamilton Fox, assisted by Edward Phillips, basso.

Part II. consisted of selections from the first and last acts of Donizetti's "La Favorita," given in costume, Miss Elvira Leveroni appearing as Leonora, Miss Kirmes as Inez, Carlo Passananti as Fernando and Edward Phillips as Baldassare.

Dr. Louis Keltenborn played the accompaniments.

Miss Fox sang a number of songs and the aria, "Pleurez mes yeux," from Massenet's "Le Cid." Mr. Phillips joined her in a duet by Saint-Saëns, and sang also an aria of Verdi's and some songs.

This occasion was the début of Miss Fox, after a course of study at the Howe Vocal School. It must be said that she succeeded admirably in passing the ordeal of a first appearance, for she was sufficiently composed to command her resources and consequently do her best.

Miss Fox has a voice of mezzo range, which is of good quality. She possesses many excellencies, in the items of musical intelligence, a good degree of musical feeling, and a fairly well developed style, all of which qualities served in enabling her to give quite a variety of effect to her different numbers.

It must be said, however, that some of the selections taxed severely her upper voice.

A judicious course would be to not employ too liberally the higher tones, but rather to develop the middle and lower ones, as her voice range seems to be a mezzo-contralto rather than mezzo-soprano.

All the pleasant features of a début conspired in her behalf, as, the interest of a friendly gathering, warm applause, the evidence of an appreciation of her efforts and a liberal dispensation of floral offerings.

Later in the series Miss Fox will appear in the opera recitals as Azucena in "Trovatore" and Amneris in "Aida."

The operatic selections which followed the song recital were so distinctly pupils' affairs that they do not call for critical comment.

It is a long road to the point of even moderate success in operatic art, for it demands exceptional vocal gifts and long and patient study under the best auspices.

Miss Elvira Leveroni will be the soloist at the next song recital, May 1, and appear also as Romeo in Vaccai's "Romeo and Juliet," Miss Maude Abramson assuming the role of Juliet.

At the following recital, May 5, Miss Sherlie B. Wheeler, mezzo-soprano, will be the singer, assisted by Miss Marie Nichols, violinist.

The concluding recitals will take place on the evenings of May 7 and 13. On the first of these dates Part II. will include an act from Bellini's "Puritani."

Miss Luella Horton, Miss Ella Kirmes, Mrs. Annie Hooper Almy, Miss Lucy Tonge, Miss Maude Abramson, Miss Grace G. Decker and Miss Lilla Brigham will appear during the series.

An obstacle that confronts our rising generation of singers, upon whose efforts we must rely in the near fu-

ture, is the lack of correct fundamental training, an obstacle that forbids real progress and consequent permanent benefit.

The critic of the Boston Herald, in a kindly and helpful spirit, speaks in substance of an exemplification of this difficulty as follows: "It is easy to say severe and discouraging words about a beginner whose art is not developed, remarking that the young singer tries to produce a more powerful than pleasant effect, her effort being one of stress



BLANCHE HAMILTON FOX.

and struggle, and lacking in quietude and expressiveness. The critic says that the young singer in question has a good voice that much may be done with some day if she

has patience and takes sufficient time for its development, advising a course of study founded upon gentle processes, an effort in which no force shall appear."

Now this is good advice and would do much to mollify the difficulty that is presented in this young singer's efforts, but it does not go far enough, as the necessity in the case demands a radical change in her vocal process if this talented beginner is to improve materially and gain good results permanently.

If one is on the wrong road it matters little how fast or slow they move, it won't aid in the least either way in getting upon the right road, whereby the desired objective point will be reached.

On the contrary, if one is upon the right road, even if crawling upon the hands and knees, progress will certainly be made and the objective point surely reached in due time. Since Miss Elsa Heindl, the singer referred to by the critic, made her début I have heard her a number of times and have noted that her process of voice production is fundamentally wrong, her effort being wholly a superficial one and one that cannot bring desirable results. The process employed is one that has failed to correctly locate the column of air, and in its debilitating effect must necessarily forbid the building up of the voice.

It is lamentable that the vocal process the majority of our young singers employ is fundamentally wrong, as it means a premature degeneracy of the vocal powers.

Imagine a violin student whose education has been pursued without a thorough and persistent course of study in the use of the bow, the effort being to gain facility in left-hand technic to the utter neglect of the fundamental necessities of the bow arm. The meanest tyro of a teacher of the violin would not be guilty of such malpractice.

And yet the inability upon the part of the vocal teacher is too often as evident in the efforts of the pupil, comparatively, as would be that of the violin teacher who in his course of training should ignore the cultivation of the bow arm as the fundamental principle of his process of instruction.

This ambitious young singer is not alone in her predicament, for the efforts of the majority of the younger aspirants for vocal fame present similar obstacles to a successful progress in their art.

That so many teachers, and prominent ones at that, are incapable of correctly training the voice is to be regretted, but the fact remains nevertheless, and is constantly demonstrated in public through the efforts of those trained upon the debilitating processes of instruction that now so generally burden the vocal art.



The program of the twenty-third concert of the Symphony Orchestra last evening was as follows: Serenade No. 1, in D major, op. 11, Brahms, and Symphony No. 3, in F major, "In the Woods," op. 153, Raff. The Serenade was shorn somewhat of its inordinate length, but what remained occupied forty-five minutes by the watch (there is no clock in Symphony Hall), and proved wearisome enough except to the faithful. It was not played as coarsely as is the usual habit of the orchestra, neither was there much variety of effect for the want of a proper gradation in dynamics; there was some more or less loud playing, but barely a moment of delicate expression.

The symphony suffered likewise. For instance, the theme in the violins in the Adagio was overloud, and louder and coarser still when taken up by the violas later on. The short climaxes of this episode were without distinction, for heretofore of a delicate touch no opportunity remained for its intended expression. The woodwind was always too loud throughout the symphony.

The opportunity for the first clarinet in the Adagio was embraced with the display of a degree of bad tone quality and false intonation that was not creditable to the performer's art.

What a splendid artist is the first horn of the orchestra; how beautiful is his tone quality, and with what nobility does he imbue his part!

The beginning of the third movement was all too loud except in the basses. The contrabass section of the orchestra is without exception the most artistic in the band, for these excellent players always carefully shade the music of their part.

Only when the other strings are muted is there any softness and delicacy in the playing, except on rare occasions.

Under the best conditions in expressive interpretation this work of Raff's is interesting. Last evening it was without interest.

The concert of next Saturday evening will be the last of the season. The program announced is Schumann's

RAFAEL

JOSEFFY.

Address: Letter Box 38, NORTH TARRYTOWN, N. Y.

Symphony, No. 4; two movements from Humperdinck's "Moorish Rhapsody," and Tschaiakowsky's "1812" overture. Ben Davies will sing.

Miss Maude Williams, the young American prima donna, has been engaged by Manager Savage for a term of three years. This excellent vocal and dramatic artist, with her well trained, beautiful voice and splendid appearance, will prove a valuable member of Manager Savage's operatic force.

Wulf Fries, the veteran 'cellist, one of the original members of the formerly famous Mendelssohn Quintet Club, has been confined at home for a number of months with an illness that may forbid his ever appearing in public again. This lovable man and excellent artist has the sympathy of a host of friends and admirers.

Ernst Perabo, the well-known teacher and pianist, has been unable to attend to his professional duties since March 1, when he was overcome by an attack of pneumonia, followed by rheumatic difficulties.

The Choral Art Society of Boston, Wallace Goodrich, conductor, will give its second concert, in Chickering Hall, on the evening of April 30. The chorus of the society consists of thirty-two professional singers. Georges Longy, the eminent oboist, and Heinrich Gebhard, pianist, will be the assisting artists.

The seventeenth season of "The Pops" will be inaugurated at Symphony Hall on Monday evening, May 5. Max Zach conductor, and will be continued every night except Sunday for about two months. The orchestra will be composed of fifty players from the Symphony Band.

The M. Steinert & Sons Company are already booking dates for next season for Steinert Hall, their centrally located, fireproof, perfectly ventilated and most convenient auditorium.

WARREN DAVENPORT.

HENRY T. FLECK.

IT is a pleasure to commend Henry Thomas Fleck for the effective work he is doing in New York as the head of the music department of the Normal College. Mr. Fleck, by the sheer force of his strong character and high abilities, having beaten down all opposition, now is a fixture in this important position, and can develop, in his own way, his well matured schemes. A better equipped musician than Mr. Fleck or one more broadly cultured and with better defined ideas of his mission it would be hard to find in this community. Fleck is a strong man in music, and his influence is always exerted for the best interests of the art.

Mr. Fleck's picture embellishes the cover of this issue of THE MUSICAL COURIER.

S. G. PRATT'S PUPILS' CONCERT.

THE fourth concert of the pupils of the West End Private School of Piano Playing was remarkable in that it presented all grades of piano playing.

Little Helen Honigman played the "Sunset Fantasia," from the "Dial" (an excellent teaching piece, by the way), in a tasteful and expressive manner, while her sister Edith gave the Chopin Valse, op. 34. No. 2, in a style that evidenced rapid progress.

Little Evelyn Thomas gave a Bach invention, the "Narcissus," and an Etude of Wallenhaupt, playing them without her notes, with a brilliancy and clearness of touch.

Miss Florence Clements showed marked progress in the performance of Rubinstein's "Kammenoi Ostrow," while Miss Nellie E. Andrews again delighted the audience with a forceful performance of Mendelssohn's Prelude in E minor, Bach's Fugue in G major and Weber's "Concertstück."

Mrs. E. B. Southwick gave an excellent rendition of Beethoven's Concerto in C minor, playing the first part only.

Miss Lulu Eggleston gave the Schubert Impromptu in B flat with much taste and refinement. This talented young lady is profiting by the generosity of F. C. Havemeyer, Jr., whose free scholarship she is now enjoying.

It remained for Master Ernest L. Thibault, the holder of the Wm. Childs', Jr., free scholarship, to bring the climax to the concert with a performance of the difficult Berceuse of Chopin, in which tenderness and delicacy of touch were combined with technical facility. He also gave a forceful performance of the Liszt Concerto in E flat.

It is but just to give due credit to Mrs. S. G. Pratt, who played the orchestral parts for Miss Eggleston and Master Thibault on a second piano, with much skill and taste. The entire evening was spoken of by those present as one of the best and most successful concerts yet given by the pupils of the West End Private School of Piano Playing.

TENOR AND IMPRESARIO DRURY.

THEODORE DRURY will present "Faust" at the Lexington Opera House in English the coming Monday evening, May 5, at 8:30 o'clock, with this cast:

Marguerite.....	Miss C. Marie Rovello
Mephistopheles.....	R. Stromberg
Valentine.....	George L. Ruffin
Martha.....	Miss B. Henly
Siebel.....	Miss Mabel Koehler
Wagner.....	Maximilian Navarro
Faust.....	Theodore Drury

The annual operatic performances under the management of this young colored man, tenor and instructor, are



THEODORE DRURY.

looked upon as events of considerable importance. Two years ago "Carmen" was given; last year Gomez's "Il Guarany," and the large crowds which attended speak well for the attractiveness of the performances.

Drury studied at the National Conservatory here, possesses a well trained tenor voice, is of fine appearance, and acts with intelligence, and his impersonation of Faust should be successful. Miss C. Marie Rovello, of Providence, is said to possess charming voice and personality, while baritone George L. Ruffin, of Boston, brings with him a considerable reputation. Special attention will be given the ballet in the second act, with a professional première danseuse. A first-class orchestra has been engaged, and the stage management is under the direction of Rudolph-Duering.

FRANCIS WALKER.

FRANCIS WALKER, the well-known baritone, teacher and lecturer, opens the seventh annual session of his summer school of singing in Florence, Italy, on June 27, and with every prospect of a large measure of success. His own personally conducted party will consist of twenty-five people, who will sail with him on June 3, in the Palatia, of the Hamburg-American Line, and will go to Naples, there spending four days to visit Capri, the Blue Grotto, Sorrento, and Pompeii. Thence the party will go to Rome for five days before proceeding to Florence. In the Tuscan capital the school will be housed in a hotel to make which, some forty years ago, three mediaeval palaces situated on the Arno were put together. A year ago it was renovated and prepared especially for the school, so that now it possesses all its old time charm of quaintness, and yet is modernized and made convenient in every detail.

Mr. Walker's list will soon be closed as far as the company sailing June 3 is concerned, but with a house of one hundred rooms he is prepared to accommodate a large number of students. Most of them will go to profit by study with the Italian maestro di canto, Signor Francesco Cortesi. There will also be a special class of students of drawing and painting taught by Alfred Houghton Clark, of New York, and the school will include a limited number who go for a summer rest rather than exacting study, and will undertake only a language or a course of art

lectures. With a long list of competent instructors the curriculum is so varied and attractive as to suit students in many lines of work.

Mr. Walker's school is the only one of its kind in Europe. It has passed through all the preparatory stages and vicissitudes natural to such an enterprise and is now on a solid basis and has demonstrated its worth. Florence is its home by every right and for every reason. The climate is lovely, the heat far from excessive, and, indeed, in no part of Italy is there such torrid heat to be found as here on our Atlantic seaboard. Then Florence contains all that students of any art need to stimulate the imagination and open all temperamental avenues of expression. Finally, the conditions found there enable Mr. Walker to offer all the advantages of his school at an almost incredibly low rate, at the same time giving thorough daily instruction in most branches.

Francis Walker, after several years of arduous and scholarly work under the management of a lecture bureau, has now been settled one season in New York, as a teacher of singing and has already shown his worth as a trainer of voices and gained a position strong and unique. With Signor Cortesi he shares the work of superintending the vocal teaching during the term in Florence, and supplements the maestro's experience and his acquaintance with the best traditions with a knowledge of the peculiar needs of American singers, and a keen appreciation of their difficulties with the Italian and English languages. Ten weeks may seem a brief time in which to afford students much aid, but it must be remembered that individual difficulties are taken in hand at once and eradicated or lessened by reasonable teaching, and that daily private lessons for ten weeks mean the formation of good habits of tone production in place of wrong ones, so that the benefit is continuous and far reaching. No one better than Mr. Walker understands that the process of training a voice is not one of imparting either facts or theories to the intelligence of the student, but most distinctly that of giving him, by constant repetition of right results, the power to reproduce those results at will.

New York has no more attractive studio than the spacious one in the van Dyck, built for Mr. Walker last autumn, and it has been the scene of many musicales in which the celebrated baritone, and his friends and pupils have taken part in the presence of crowds of the city's music lovers. Special receptions have also been given to artists visiting New York, as in the recent case of Mme. Eleanor Cleaver and Ingo Simon. These singers, by the way, have been for three years studying with Delle Sedie, in Paris, and learning that he and Signor Cortesi were old friends and advocates of the best Italian traditions and methods, they were not long in deciding to join Mr. Walker's school on the close of the present London season, and profit by a summer with the Florentine master.

Florence Mulford Hunt at Manuscript Society.

THE feature of the evening at the last private concert of the Manuscript Society was the singing of Florence Mulford Hunt, who, a vision of beauty in yellow and black, sang with such style and artistic taste that it made good effect. Grieg's "Herbststurm," in German, was dramatic and telling, with just the right style; while her "Rest After Storm," by Frank L. Sealy (a charming, dainty song) and her song by Carter pleased all.

George S. Lenox's silvery tenor was enjoyed, particularly the "Mavourneen"; while Miss Cecilia Bradford played some violin soli with good tone and taste. Charles Russell played cello soli, the von Bilow "Love Dream" with beautiful tone and expression. He is one of the best 'cellists before the public. Accompanists of the evening were James Bradford, Ada M. Kittredge and Frank L. Sealy, the program under the capable direction of the last named.

A large assemblage attended, and the brief program of one and a quarter hours was manifestly much enjoyed, as were the refreshments following. Mr. Sealy is to be congratulated on his program making.

Prof. ALBERT A. STANLEY,

well known in musical circles, has consented to accompany as lecturer our MUSIC and ART PARTY, covering a general itinerary and visiting Bayreuth for the full cycle.

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NEW YORK, April 27, 1902.

S. ARCHER GIBSON'S first of three organ recitals at the Brick Presbyterian Church attracted a large audience, a compliment in itself, inasmuch as this was his first public appearance. The program was devoted exclusively to Bach. From various parts of the church the organ sounded more or less clear; a seat under the gallery made the music blur, while in the gallery, near the instrument, all of the rapid passages were lost. To hear well one should be in the main body of the large auditorium, as the writer, after various wanderings about, found.

Let it at once be said that Gibson played the entire program in unconventional fashion; hardly any of the traditional Bach playing was heard—instead there was surprising registration, unlooked for effects, a dash and breeziness about all he did that stamped an independent mind. The tempo and manner of playing the old G minor fugue would startle most organists, while the impetuosity and fire in the D minor Toccata and Fugue were telling indeed. Dignity and breadth were not wanting, while some of the vocal effects in the choral preludes were interesting.

One must hear Gibson to appreciate what this means; there is only one other organist in New York who approaches him, and his name begins with one of the first letters of the alphabet. The cantata, "God's Time is the Best," went well, the chorus of twenty voices producing a variety of effects, tenor Lawson covering himself with glory in the difficult "Incline Us to Consider," and Miss Davies also sang ably. The second recital occurred Monday afternoon, the last, devoted to modern composers principally, next Monday, at 4:30 p. m.

Miss Emma Thursby's last "at home," at her apartments, 34 Gramercy park, on Friday afternoon, was a great success, and the rooms were crowded from 4 to 7 o'clock. Miss Thursby has been receiving every Friday, and many of our best musicians and society people have been almost weekly visitors, expressing regrets that the season had come to an end.

The program for the afternoon was as follows:

Soprano solo, Thy Beaming Eyes.....	MacDowell
Miss Reba Cornett.....	
Cello solo, Am Springbrunn.....	Davidoff
Tenor solo, Sonnet d'Amour.....	James Leibling.
Mr. Bertram.....	
Soprano solo, Jeanne d'Arc.....	Tschaikowsky
Miss Martha Henry.....	
Antique Aria.....	Martia
Mr. Janpolski.....	
Soprano solo, Sanctus.....	MacCauley
Miss Josephine Schaffer.....	
Cello solo, Air.....	Pergolesi
Charles Russell.....	
Duet, La Gioconda.....	Ponchielli
Miss Henry and Miss Schaffer.....	
Violin solo, Scene de Ballade.....	de Beriot
Carl H. Tollefson.....	
Group of Norwegian Songs.....	Madame Skabo
Miss Reba Cornett.....	
Contralto solo.....	
Miss Catherine Welch.....	

Among those present were Baroness von Ormdorff, Mrs. Henry Doscher, Mrs. D. M. Hurlburt, Mrs. Hugh Chisholm, Mrs. H. Durant Cheever, Mme. James Jackson, Charles Colby, Mrs. Edward M. Knox, Mrs. M. Walter Lent, Mrs. Emerson McMillan, Mrs. William H. Moore, Mrs. Edwin W. Morse, the Misses Northam, Mrs. Robt Roethlisberger, Mrs. Schuyler Skatts Wheeler, Miss Leacycraft, Theo. Hableman, Mrs. Errani, Dr. and Mrs. Tillman Moore, Mrs. Geo. Arrents, Mrs. John A. Drake, Mrs. Rhodes H. Nicholls, Miss Hornbrook, E. Phipps, Mrs. S. H. G. Stewart, Mr. and Mrs. A. V. Wadham, Miss Laura C. Blackwell, Mrs. C. C. Germain, Mrs. C. Berry Wall, Mr. and Mrs. Fordyce Caldwell, Mrs. A. W. Law, Richard Cardin, Willis Alling, Oley Speaks, Jas. Liebling, Edward Brigam, Henry Parker, L. Howard Warner, Mme. Skabo, Miss Edyth Burger, Giuseppe Randegger and Edward Grossman.

Alma Robert is a pupil of Mary Hurlburt Baldwin, from whom she has learned much. Gifted with an excellent soprano voice, she has good control of it, and is singing considerably in semi-public affairs, becoming known as a pleasing singer. At the annual Sunshine Society concert and reception, at Mrs. Nugent's, on Riverside Drive, last week, she sang "Beautiful Cloud" and "Petits Oiseaux," both by Abadie, and won much applause. She is ambitious, and with further study should make a name for herself.

Florice Ruger, of Yonkers, gave a concert recently, in view of her entrance into the professional life, at the

Woman's Institute, playing a program consisting of compositions of Schumann, Chopin, Weber and the Mendelssohn Concerto in G minor. She is but seventeen years of age, and as her teacher said, "through will power and careful practice has reached a considerable artistic height." She was assisted by Mrs. R. A. Fones, soprano; Frank Steadman, violinist, and Miss Alice Cristie played the accompaniments. Miss Ruger's teacher for four years past has been Professor Mayerhofer.

Grace Dalrymple Clark is one of Parson Price's pupils, and this lady last Thursday gave a dramatic recital at Delmonico's. There was only a fair sized audience, nevertheless the lady did herself as well as her teacher proud; the negro selections were especially good, done in the right vein, and highly amusing. Mrs. F. S. Wardwell, soprano, and E. B. Manville, accompanist, assisted.

Miss Jennie Slater gave a pleasant students' musicale at her studios last Wednesday evening, those invited coming in sufficient numbers to quite throng the place, even the hallways. Those who participated were Miss Kuker, Miss Nisbet, Miss Dennis, Mr. Goodwin and Mr. Blount. They sang songs by Dvorák, Hildach, von Fielitz, Brahms, Lassen, Arditi, MacDowell, Strauss, Allitsen, Tosti, Grieg, Taubert and Nevin. Miss Slater played the accompaniments, and the singers did their teacher credit.

The Albertus Shelley Orchestra of the Harlem Branch of the Y. M. C. A., 5 West 125th street, has for some time been an established feature of the branch, beginning three years ago and playing very creditable music. Mr. Shelley desires to augment the orchestra, and all manner of orchestral instruments will be acceptable. A circular letter has been issued, calling attention to this want, and inviting a call any Friday evening to rehearsal. Among those who indorse the orchestra are Sousa, Lambert, Bartlett, Penfield, Coombs, Hanchett and others. The orchestra is organized on a business basis, and expects in the near future to accept engagements, at remunerative rates, for some of the numerous banquets, musicales, &c. Call on or address Mr. Shelley at 775 Lexington avenue.

April 28, 1902.

The concert by Miss Emma A. Dambmann, contralto, at Knabe Hall, Tuesday evening, brought out a good-sized audience, the concert giver, assisted by Miss Josephine Schaffer, soprano; Mrs. Pilat-Green, violin; Mr. Boruff, baritone, and F. W. Riesberg, accompanist. Miss Dambmann sang especially well Arditi's "The Gypsy," putting also much expression into Franz's "Im Herbst." She is a woman of magnificent appearance, and with continued study should arrive at the top, for she has a gorgeous natural voice. Miss Schaffer sang brilliantly the "Queen of Sheba" aria, and these two ladies united in the duet from "Aida," which closed the concert. Mrs. Green played Wieniawski's Polonaise in fine style and got a warm encore. She is an ambitious artist. Mr. Boruff sang agreeably, and the concert was doubly enjoyable because not too long.

Miss Virginia Bailie's piano students gave the fifth musicale at her Carnegie Hall studio last week, the following playing solos. Misses Sibyl May, Emma Gebert Crosby, Josephine Marshall and Mrs. Reilly, and these participating in duets: Misses Marshall and Ruth Howard. Miss Crosby and the Misses Marshall especially deserve mention, playing very well, the latter improving much of late. Mr. Kuzdō, violinist, assisted. The next prominent appearance of Miss Bailie will be at the Fine Arts Building, May 7, with Francis Stuart.

S. Archer Gibson's second organ recital drew an audience still larger than the first, and his playing was no less vivid, the program including compositions by Bach, Händel, Saint-Saëns, Guilmant, Grieg, Wagner and Gibson. Of these numbers perhaps those which made most effect were the Grieg "Peer Gynt" suite, three movements, his own "Pastorale" and the "Tannhäuser" overture, which closed the recital at 6:20, a little too long, by the way.

Margretta Lochner, soprano, had much success with her two numbers at a concert at Genealogical Hall last week, when she sang Millard's "The Flowing Tide" and Becker's "Springtide." After the latter there was such insistent applause that she had to sing again, this time

Sarmiento's "The Kiss," which seemed to delight the audience still more. She is a pupil of Parson Price.

Apropos, Mr. Price, with Walter Damrosch and J. Powell Jones, of Painesville, Ohio, are the judges for the prize singing at the National Eisteddfod, Scranton, Pa., May 29 and 30.

At the Church of the Incarnation W. R. Hedden, Mus. Bac., organist of the church, presented a festival service Wednesday last, with this program:

Overture to Samson.....	Händel
Processional, With Gladsome Feet.....	Hedden
(Composed for this service.)	
Nunc Dimittis in G.....	Calvin
Anthem (à capella), Except the Lord Build.....	Cowen
Te Deum (festival setting).....	Sullivan
Organ Postlude, Toccata, Symphony V.....	Widor

Mr. Gibson played the Postlude, Frank Wright was at the organ and Mr. Hedden conducted, there being also an orchestra.

J. Warren Andrews opens a new organ at the Mount Washington M. E. Church, Pittsburg, May 2. At his church, the Church of the Divine Paternity, there is much mourning because of the death of the Rev. Dr. Eaton, minister for nearly twenty-five years. There will be no more evening services at this church this season.

SUCCESS IN MEXICO.

THE following telegram has just been received:
SAN LUIS, POTOSI, MEXICO.

Musical Courier, St. James Building, New York:

"Tremendous success Saturday. Trunks at the depot stopped by deputation of citizens, who obliged us to give extra concert yesterday."

DE ANGELES.
[This refers to the Mantelli-Blumenberg Concert Co., which has been giving concerts in Mexico City, and is now giving concerts in other cities of Mexico. They were due in Monterey last night, where they were to give another concert.]

SUMMER TERM AT THE NATIONAL

CONSERVATORY OF MUSIC.

THE summer term at the National Conservatory of Music will begin to-morrow (Thursday, May 1) and continue until August 12. The president, Mrs. Thurber, will personally receive the new students. Those who come here from out of town will be especially pleased at the superior advantages offered at this institution of musical learning. As the faculty is composed of artists and teachers of international reputation, the results of a term of study there must inspire all young men and women ambitious to secure the best that the country affords. The monthly concerts given during the scholastic year are a good illustration of the training in the different departments.

Rafael Joseffy, Adele Margulies, Leopold Lichtenberg, Eugene Dufrique, Leo Schulz, Henry T. Finck, Max Spicker, Charles Heinroth and others constitute the faculty. Many of their pupils are now themselves teachers earning good salaries, and there are also singers in opera and concert and pianists and violinists and cellists who owe their success to the schooling they received at the National Conservatory.

American Institute of Applied Music.

THE usual fortnightly students' recital took place on Friday evening, April 18. The following was the program:

Barcarolle.....	Nevin
Stances.....	Josephine Perry.
Prelude, F major.....	Flegier
Calm as the Night.....	James Schapiro.
Barcarolle Militaire.....	Florence Bachman.
Song Without Words.....	Bohm
Année Belle Beers.....	Hulda Stumpf.
In the Dark, In the Dew.....	Reinhold
Allah.....	Song Without Words.....Mendelssohn
Cavalier Fantastique.....	Année Belle Beers.
Troika.....	Coombs
Fugue, F sharp major.....	Allah.....Chadwick
Rendi l'Serenò al Giglio.....	Adele Essertier.
The Garland.....	Cavalier Fantastique.....Godard
Valse Brillante.....	Amy Tomlinson.
	Troika.....Tchaikowsky
	Ethel Blankenhorn.
	Fugue, F sharp major.....Bach
	J. Katherine Macdonald.
	Rendi l'Serenò al Giglio.....Händel
	The Garland.....Mendelssohn
	Ernest Theodore Martin.
	Valse Brillante.....Moszkowski
	Agnes Grace Rowe.

Preparations are being made for the final concert, which will occur some time in May.

ANNUAL PAPPENHEIM CONCERT.

A CROWDED house, including many professionals, attended the annual concert by the artist-pupils of Mme. Eugenie Pappenheim, at Mendelssohn Hall last Thursday evening.

A dozen singers united in the opening number, by Bechtel, getting applause, after which two of the best-known pupils, Mesdames Wiest-Anthony and Frieda Stender, united in the Meyerbeer duet, from "Nordstern." They have beautiful voices, and are certainly finished artists; as encore they sang the well-known duet from "Figaro."

A dramatic mezzo-soprano is Miss McGuane; she has an excellent voice, and sang with feeling; violin obligato by Mr. Hild. Mrs. Benneche-Windolph has a pretty voice of much promise, and sang with piquant grace and chic, especially in a gavotte by Lemaire she shone with her pretty face. Miss Lina Bechmann has a dramatic soprano organ, with great possibilities in the future, and sang well. A sweet flexible soprano voice has Miss Tichborne, united with great talent and nice taste in singing. Her numbers were "The Lark," by Gilbert, and Rogers' "Love Has Wings."

Miss Frieda Stender made a big success with the romance from "William Tell," reaching high B with ease and telling effect; she made a hit at the Apollo Club concert with the same excerpt. Her piano singing, runs, &c., all show much improvement, and this young woman, the best known of the Pappenheim New York pupils, always sings with credit to herself and teacher. She received much applause. One of the hits of the evening was the Quartet from "The Viceroy," which was not only sung well, but acted also, and the menuet danced with grace. Madame Pappenheim's stage experience was shown in this, in the manner in which the number was done. Miss Dietz has a sweet voice, and appeared to the best of advantage; she is indeed a promising young singer. The difficult aria by Bizet was remarkably well sung by Mrs. Anthony; it is a pity her beautiful voice is not heard oftener in New York, Philadelphia claiming her. She has never sung better, and on this occasion showed herself the superior of many a well-known metropolitan singer. Of charming appearance was Miss Hutshing, who sang with such gusto that she received an encore, when she gave a "Fan Song" in arch style. Mrs. Busse has a high and clear soprano voice, her high C and staccatti, the cadenzzi, &c., bringing her, too, much applause, so she had to sing an encore. Mr. Goettler sang a double number in a bass voice of agreeable quality, substituting Oley Speaks' taking "When Mabel Sings" for the Rodney song, singing a fine low G. The concert closed with a pretty trio, sung with much unity and effectiveness by Misses Stender, Molloy and McGuane.

The method of the old Italian school, in actual practice, and not a theory alone, was evident in the singing of the pupils; all sang without the printed notes; encores were the rule, flowers plentiful, and Madame Pappenheim may look with pride on the showing made. The full program follows:

Chorus, Concert of the Nightingales.....F. Bechtel
Mesdames Busse, Windolph, Dietz, Bechmann, Goodwin, Molloy, McGuane and Hutshing; soli, Mrs. Schneeloch-Busse and Miss Bechmann.

Duet from The Star of the North.....Meyerbeer
Mesdames Wiest-Anthony and Frieda Stender.

Songs—
Oh, Dry Those Tears.....Teresa Del Rigo
Sing Me to Rest.....Allitsen
Miss Margaret McGuane.
Violin obligato, Mr. Hild.

Songs—
In der Märznacht.....Taubert
Vous Dansez Marquise.....Gaston Lemaire
Mrs. Frieda Benneche-Windolph.

Songs—
Ich Weiss Nicht Warum.....von Fieltz
Spring Is Here.....Edith Dick
Miss Lina Bechmann.

Songs—
The Lark.....Florence Gilbert
Love Has Wings.....Rogers
Miss Frances Tichborne.

Romance from William Tell.....Rossini
Miss Frieda Stender.

Quartet from The Viceroy.....Victor Herbert
Mesdames Busse, Tichborne, Hutshing and Mr. Goettler.

Songs—
Frühlingszeit.....Becker
Lillian.....Saar
Miss Madeline Dietz.
Violin obligato, Mr. Hild.

Aria, Les Pecheurs des Perles.....Bizet
Serenade.....Moszkowski
Mrs. Corinne Wiest-Anthony.

Songs—
Bonjour, Suzanne.....Delibes
Japanese Love Song.....Clayton Thomas
Miss Ida Hutshing.

Waltz, What Joy!.....Tito Mattei
Mrs. Emilie Schneeloch-Busse.

Falstaff's Song from Merry Wives of Windsor.....Nicolai
The Clang of the Forge.....Rodney
Charles A. Goettler.

Trio, The Roses that Would Blossom Fair.....Jan Gall
Mesdames Stender, Molloy and McGuane.

STAGE THUNDER.

HOW difficult it is to realize even the most poetical designs on the stage was pointed out by Charles Lamb many years ago, and the first representation of Byron's "Manfred" at Covent Garden in the thirties, with its "Hall of Arimanes," met with severe ridicule from the caustic pen of William Hazlitt. The production of the same play at Drury Lane in the sixties, at which I was present, when the late Samuel Phelps played the title part, was chiefly remarkable for two things—the plaintive utterance of Astarte's few words by the late Rose Leclercq, and the fact that Mr. Denvil, the original Manfred at Covent Garden, whose mezzotint full length portrait was engraved by the great Babylonian Martin, was taking checks, as a servant of F. B. Chatterton, at the gallery entrance.

The "Hall of Arimanes"—the haunts of the play—was no more impressive than the parent scene was, according to William Hazlitt. I could compare it to nothing but a gigantic steam laundry. There is this to be said in defense of the two "Manfred" Infernos. The electric light had not then been brought into general use and applied to the stage; as a matter of fact, in the thirties gas was only used with fear and trembling, and no effects could be obtained that depended upon the power of throwing every part of the theatre into utter darkness.

The weak point mechanically in Mr. Tree's production of "Ulysses" is the stage thunder. This is rather tea-boardy. Perfect imitation of thunder is very rare in an English theatre. The thunder used at the Colosseum in Regent's Park, where John Braham lost a fortune, to give dramatic effect to the panorama of the "Earthquake at Lisbon," was produced by a huge drumhead—the largest piece of drumskin ever brought to this country from South America. This was placed top uppermost on a dwarf platform, and the rumbles and explosions were produced by dropping cannon balls on the skin and making them roll round the edge of the rim.

The best thunder producing machinery ever put into a theatre was fitted in the Queen's Theatre in Long Acre, a house that was owned by Henry Labouchere, M. P. Its starting point was a large metal plate, which stood at the mouth of an oval tunnel. This tunnel ran round the whole house between the ceiling and the roof. The crash was obtained by dropping cannon balls on the metal plate, and letting them roll by natural gravitation round their covered race course. The powerful effect produced would have delighted my friend the royal machinist at the Residenz Theatre at Munich, the inventor of that wonderful sandstorm in the desert (an arrangement of lights), which embellishes Goldmark's "Queen of Sheba," an opera, for Biblical reasons, yet to be heard in this country.—Pall Mall Gazette.

More Testimonials on the Carpi Voice Rectifier.

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I take great pleasure in recommending your "Voice Rectifier," which I used while a pupil of yours, as an excellent device for placing the voice and making the registers of the voice smooth.—J. C. Christ.

While taking lessons in singing of Signor Vittorio Carpi I used his "Voice Rectifier," which has been of great benefit. If used correctly it cannot fail, in most cases, to assist materially in the proper placing of the voice.—William A. Lamson.

I have used Signor Carpi's "Voice Rectifier" while a pupil of his, and have been greatly satisfied with its results. I would most heartily recommend it to any vocalist, whether a beginner or otherwise.—Mabelle Crawford.

Electa Gifford.

THE well-known soprano, Electa Gifford, gave a recital before the Philharmonic Society of Nashville, Tenn., on Monday afternoon, April 14, and was eminently successful. Details and program next week.

Frederick Collins.

Frederick Collins, who formerly taught music in Chicago, and more recently sang with the Castle Square Opera Company and with the Bostonians, died on Tuesday, April 22, from blood poisoning. He passed away at his home, 410 West 124th street, where he lived with his mother and aunt. Mr. Collins was forty years old. The funeral was held last Saturday.

RUDOLF KING.—Rudolf King, the well-known pianist, of Kansas City, has had a very busy season of teaching and playing in concerts.

On Thursday last Mr. King was Plunket Greene's accompanist, when the Irish basso appeared as soloist at the Apollo Club concert, and was the recipient of flattering comments from the artist.

COMING CONCERTS.

Bailie-Stuart musicale, May 7, Fine Arts Building.

Saturday, May 3, at 4 o'clock, the Misses Frances and Grace Hoyt give their matinee musicale at the Waldorf.

Miss Bisbee's concert, Waldorf, to-morrow, Thursday evening, 8:30, with Mme. Van den Hende, cellist, and Oley Speaks, bass.

The Brooklyn contralto, Christine Adler's concert, at Wissner Hall, Friday evening, May 2, promises much, as an unusually brilliant array of talent will participate, as follows: Rosalind L. Billings, soprano; Franz Kaltenborn, violin; Leo Schulz, 'cello; August Spanuth, piano, and F. W. Riesberg, accompanist.

Forbes Law Duguid's concert occurs next Thursday evening, May 7, at Assembly Hall, Fourth avenue and Twenty-second street, when this young baritone, who is attracting attention of late, and whose Scotch concert was mentioned at length in a recent MUSICAL COURIER, will have the assistance of the following artists: Misses Mabel Duguid, soprano, and Jessie E. Spurgeon, elocutionist; Rudolph Jacobs, violinist; John Bradford, pianist; F. W. Riesberg, accompanist.

Musical by Virginia Bailie's Pupils.

MEMBERS of Miss Virginia Bailie's piano class gave their fifth musicale last Wednesday evening at Miss Bailie's studio in Carnegie Hall. Victor Kúzdó, violinist, assisted. The interesting program was enjoyed by a large audience:

Duo, Andante and Scherzettino.....	Chaminade
The Misses Marshall.	
Melody.....	Orth
Miss Sibyl May.	
In the Church.....	Orth
Miss Erma Gebert.	
Duet, Romance.....	Viardot-Garcia-Henselt
Miss Ruth Howard and Miss Josephine Marshall.	
Frühlingsrauchen.....	Sinding
Mrs. Reilly.	
Andante Religioso.....	Thomé
Second Mazurka.....	Musini
Victor Kúzdó.	
Barcarolle.....	Tschaikowsky
Miss Crosby.	
Melody.....	Moszkowski
Miss Josephine Marshall.	
Presto, from Sonata, op. 10, No. 3.....	Beethoven
Miss Marshall.	

At the conclusion of the above program Miss Bailie played three solos—Paderewski's "Cracovienne," a "Capriccio" by Moszkowski and "Harlequin," by Harvey Worthington Loomis, to the delight of her guests and friends of the pupils.

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MENDELSSOHN CLUB.—The last and most successful of this season's concerts by the Mendelssohn Club, of Chicago, was held on the 24th inst. The club had the assistance of Joseph Baernstein, who created something of a furore, having no less than nine recalls and singing three

encores. No soloist appearing with this club has had so warm and enthusiastic a reception.

RECITAL BY HOEGSBO PUPIL.—Deborah Prokesh, a ten year old pupil of Miss Inga Hoegsbro, gave a recital

last Sunday afternoon at Miss Hoegsbro's studio in Carnegie Hall. The youthful pianist played numbers by Bach, Schumann, Haydn, Wagner, Burgmüller, Kuhlman and Ellmenrich, and all that she did showed talent and excellent schooling.

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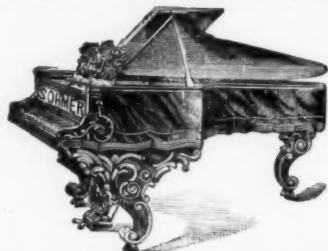
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